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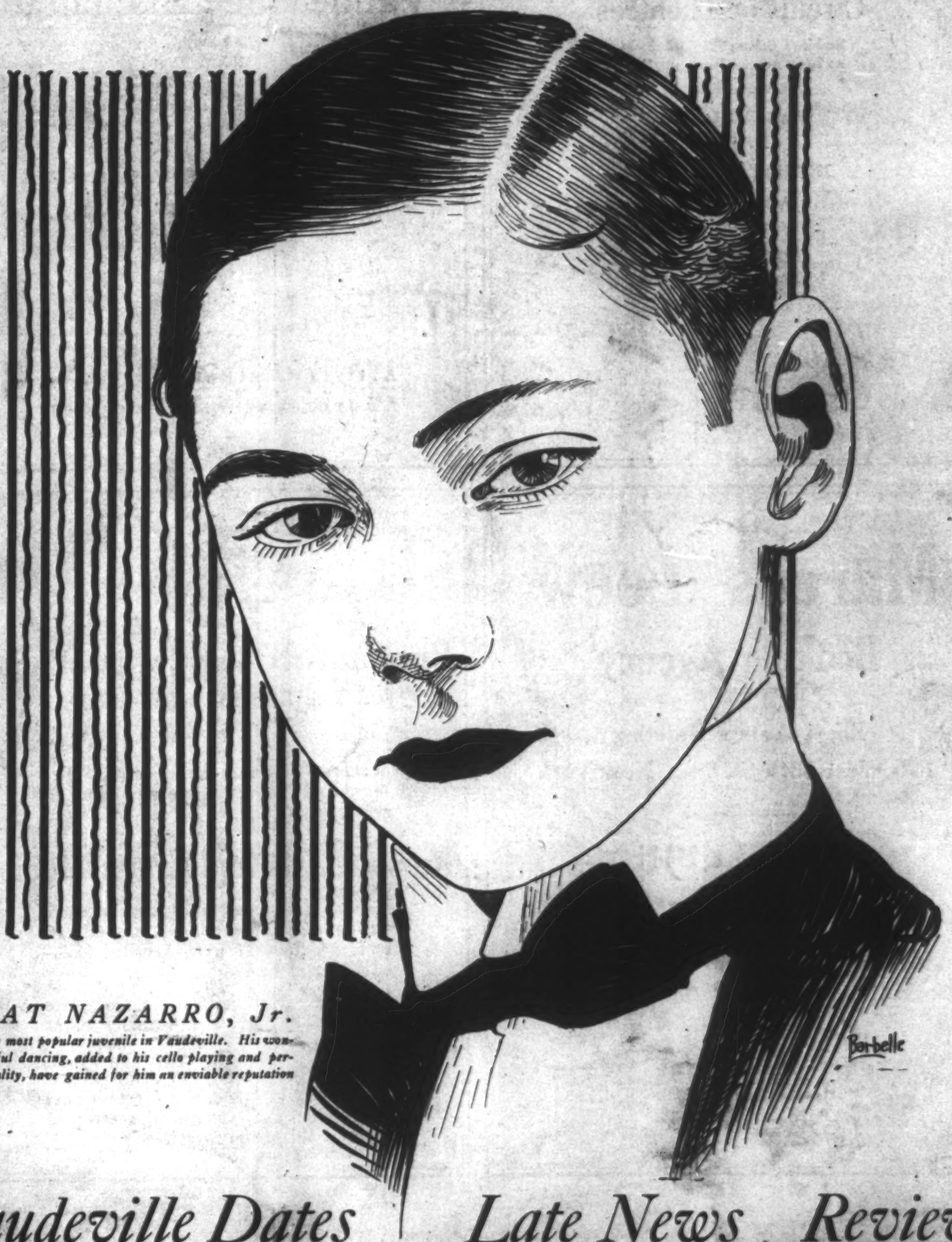

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BILLS OCTOBER 31st

Acts and Houses Listed Alphabetically—Week of November 14th in Parentheses

Keith's

NEW YORK: PALACE—Ernest R. Ball; Beatrice Herford; Kranz & White (Portland); Eddie Leonard (Boston); Mosconi Bros.; Nat Nazarro, Jr. & Band.

ALHAMBRA—Ivan Bankoff & Co. (Providence); Helene Davis; Hope Eden & Co. (Washington); Imhoff, Conn & Corene; Johnson, Baker & Johnson; Paul Morton & Flo Lewis; Chas. Olcott & Mary Ann (Providence); Ruth Roye (Colonial).

BROADWAY—Kay, Hamlin & Kay; Lane & Byron; Mary Marvi & Co.; J. J. Morton (81st St.); Martha Pryor & Co.

BALTIMORE—Lady Alice's Pets; Craig Campbell (Palace); Cressy & Dayne (Pittsburgh); Leipsig (Providence); Henry Santry & B. (Palace); H. & A. Seymour (Palace); Young & Wheeler.

COLISEUM—Chas. & Madeline Dunbar. (L. H.) Roscoe Alls; Clayton & Allman; Kelly & Pollock; Jack LaVere (Palace); Elsa Ryan & Co. (Hamilton, N. Y.).

COLONIAL—Franklyn Ardell (Boston); Dancing McDonalds (Alhambra); Dress Rehearsal (Alhambra); Billy Glason (Riverside); Miller & Capman; Daphne Pollard; Patricola (Alhambra); Unusual Duo (Alhambra).

81st STREET—Frederick Burton & Co.; Carney & Rose; Jean Granese & Co. (Syracuse); Elena Kroner; Marshall & Williams; Geo. Moore & Mary Jane.

FORDHAM—Dotson (Providence); Sig. Friscoe; Jack LaVere (Palace); Elsa Ryan (Hamilton, N. Y.). (L. H.) Grace Huff & Co.; Irving & Jack Kaufman (Bushwick).

FRANKLIN—The Bridal Suite; Healy & Cross (Phila.); Kelly & Pollock; Owen McGivney (Alhambra); Walthour & Princeton. (L. H.) Cooper & Ricardo; DeVoe & Statzer; Morley & Chesleigh; Frances Pritchard & Co.; Ruberville.

FIFTH AVE.—Dance Voyage Joe Laurie, Jr.; Glad Moffatt; Two Little Pals. (L. H.) Chas. Ahearn & Co.; Signor Friscoe; Ethel MacDonough; Victor Moore & Co. (Palace).

58th STREET—Sam Calvin; Mack & Brantley; McCarton & Marrone; Peck & Parsons; Sam Wright; Thistle Revue. (L. H.) An Arabian Nightmare; Hilda Lachman; Milo & Hughes; Musical Hunters; Redford & Winchester.

HAMILTON—Johnny Burke; George Jessel (Colonial); Keane & Whitney; Harry Kahne; Wilton Sisters.

H. O. H.—Babcock & Dolly; Sawing a Woman in Two (Portland). (L. H.) Hollis Quintette; Godfrey & Henderson.

JEFFERSON—Barton & Sparling; Clayton & Allen; Kitty Francis & Co.; Jean La Crosse; Long Tack Sam; Milo & Hughes. (L. H.) Frank Dobson & Sirens.

125th STREET—Lane & Harper; Miller & Anthony; Musical Hunters. (L. H.) Lloyd & Rubin; Meredith & Snoosser; J. C. Mack & Co.; Sam Wright; Wilbur & Adams.

RIVERSIDE—Bobbe & Nelson (Baltimore); Anna Chandler; Creole Fash. Plate (Phila.); Paul Decker & Co. (Providence); Wilton Lackaye; Sidney Landfield; Loyal's Dogs (Orpheum); Four Mortons.

ROYAL—Burt & Rosedale; Frank & Ethel Carmen; Lew Cooper; Venita Gould (Riverside); Kenny & Hollis (Hamilton, N. Y.); Harry Langdon; Singer's Midgets (Riverside).

23rd STREET—Dorothy Dahl; Murray Kissen & Co.; Oscar Lorraine; Wilbur & Adams. (L. H.) Beaumont Sisters; Dunbar & Turner; Lane & Harper; 20th Century Revue; Woodbridge & Cooper.

BROOKLYN: BORO PARK—Miss Ioleen; Morley & Chesleigh; Joe Rolly & Co.; Ruberville. (L. H.) Janet of France; Long Tack Sam.

BUSHWICK—Harry Carroll; Fisher & Gilmore (Royal); Royal Gascoines (Orpheum); Holmes & LaVere; International Nine; Geo. McFarlane (Colonial); Dave Roth (Alhambra); Stan Stanley.

FLATBUSH—Joe Darcy; Mrs. Sidney Drew; The DuFor Boys (Washington); Arman Kaliz & Co; Tracy & McBride.

GREENPOINT—J. C. Mack & Co.; Melnotte Duol. (L. H.) Murray Kissen & Co.

ORPHEUM—Frank Browne (Royal); Casting Mellos (Riverside); Gallagher & Shean (Bushwick); Greenlee & Drayton (Riverside); Will Mahoney (Royal); Rogers & Allen (Royal); Sophie Tucker (Royal); Claude & Fannie Usher; B. & B. Wheeler (Royal).

PROSPECT—Dunbar & Turner; Wm. Hallen; Mabel Taliaferro & Co.. (L. H.) Two Little Pals; Eretto Troupe; Ed Lee Wrothe & Martin.

ATLANTA & BIRMINGHAM—Clifford & O'Connor; Gibson & Price; Lang & Vernon; Perry Sisters; Summer Eve.

BATON ROUGE—Anderson & Young Players; Hank Brown & Co.; Golden Bird; Leavere & Collins; Peel & Corvin.

BIRMINGHAM & ATLANTA SPLIT—Dave & Dore; Laurel Lee; Lillian's Dogs; 7 Honey Boys.

BOSTON—Eddie Buzzell & Co.; Anita Diaz's Monks; Hamilton & Barnes; McClellan & Carson; Babe Ruth (Palace); Weber, Beck & Fraser; Margaret Young.

BUFFALO—Clinton & Rooney (Toronto); Dale & Burch (Toronto); Ford Sisters (Toronto); Herschell Henlere (Toronto); Herman & Shirley; Vincent O'Donnell (Toronto); John & Nellie Ohlms (Buffalo); Farrel Taylor Co.

CHARLESTON—Carl & Inez; Hall, Ermine & Brice; 3 LaMaze Bros.; Lucille & Cookie; Roger Gray & Co. (L. H.) The Cromwells; Marcelle Fallett & Co.; LaMaire & Hayes; Monroe & Grant; Geo. Yeoman.

CHARLOTTE & ROANOKE SPLIT—Hayes & Pingree; Thos. Heier & Co.; Knights Roosters; LaVine & Walton; Kenny & O'Connor.

CHATTANOOGA & KNOXVILLE SPLIT—Cecil Gray; Grey, Carpentier & Gray; Ryan, Wever & Ryan; Sargent & Marvin; Techows Cats.

CINCINNATI—Alexander Bros. (Cleveland); Joe Cook (Cleveland); Corradini's Animals (Cleveland); Doris Duncan; Flivertons (Cleveland); Pressler & Klaiss; Scotch Lads & Lassies (Cleveland).

CLEVELAND—Bevan & Flint (Pittsburgh); Ruth Budd (Toledo); Cedora; Sallie Fisher; Billy & Eddie Gorman (Pittsburgh); Hal Skelley.

COLUMBUS—Dummies (Toledo); Clara Howard (Louisville); Jim & Betty & Morgan (Toledo); Milton Pollack & Co.; Seven Bracks (Louisville); Theresa & Wiley.

DETROIT—Ames & Winthrop (Rochester); Rae E. Ball (Rochester); Bernard & Garry (Rochester); W. & N. Brown (Rochester); Daly, Mack & Daly (Rochester); Chic Sale (Rochester); John Steele (Cincinnati); Jay Velie & Girls.

ERIE—Artistic Treat; Fred Elliott; Emos Fraser; Glenn Jenkins; Perrone & Oliver (Toledo).

GRAND RAPIDS—Jed Dooley & Co. (Detroit); Langford & Fredericks (Detroit); Maxine Bros & Bobby; Jim McWilliams; Miller & Mack.

HAMILTON—Caits Bros. (Pittsburgh); The Love Shop (Hipp, Toronto); La Pelarico Trio (Detroit); Pollard; Bessie Remple Co. (Toronto); Bert Walton & Co. (Buffalo).

INDIANAPOLIS—Wilson Aubrey Trio (Columbus); Emerson & Baldwin (Cincinnati); Walter C. Kelley (Louisville); Muller & Stanley; Murray Girls (Cleveland); Princess Que Quee Tai.

JACKSONVILLE & SAVANNAH SPLIT—Cornell, Leona & Zippy; Halden & Gross; King & Irwin; Kirk & Harris Co.; Great Leon Co.

JERSEY CITY—Ashley & Dorney; Chas. Ahearn & Co.; Hollis Quintette; Lanigon & Haney; Meredith & Snoosser. (L. H.) Miller & Anthony; Melnotte Duo.

JOHNSTOWN—Crane, May & Crane; Dorothy Doyle; P. George; Jim McIntyre & Co.

KNOXVILLE & CHATTANOOGA—The Aikens; Black & Dardanella; Dunham & Williams; Lorner Girls & Co.; Rives & Arnold.

LOUISVILLE—Bert Baker (Indianapolis); Bradley & Ardine (Cincinnati); Frank Gaby (Cincinnati); Pierce & Goff (Indianapolis); Shadowland (Indianapolis); Silber & North (Indianapolis).

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LOWELL—Archie & Gertie Falls; Gold & Edwards; Howard & Sadler (Riverside); Musical McLarens; Newell & Most; Shapiro & Jordan; Val & Ernie Stanton (Portland).

MACON & AUGUSTA SPLIT—Bender & Armstrong; Burke, Walsh & Nana; Marion Clare; Morgan & Binder; Zirka.

MOBILE & NEW ORLEANS—Connelly & Francis; Mack & Lane; Markel & Gay; 6 Mosses; Welch, Mealy & Montrose.

MONTREAL—El Cleve (Quebec); Harry Delf (Providence); Chas. Howard & Co.; Johanny's (Hamilton); Music Land; Rudell & Dunigan (Lowell).

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NEWARK—Victor Moore & Co. (Palace); Eretto Troupe. (L. H.) Babcock & Dolly; Joe Laurie Jr. Shireen.

NEW ORLEANS & MOBILE—Eddie Carr; Marie & Ann Clark; Clinton & Capelle; Earv & Earv; Jennier Bros.

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QUEBEC—Athea & Lucas (Erie); Bostock's Riding School; Green & Myra; Gertrude Morgan (Portland); Roland Travers Co.

RICHMOND & NORFOLK SPLIT—The Banjoys; The Comebacks; Fisher & Hurst; Ladell & Gibson; Morak Sisters.

ROANOKE & CHARLOTTE SPLIT—McCloud & Norman; Step Lively; The Volunteers; Walsh & Edwards.

ROCHESTER—Eight Blue Demons; Faber & McGowan (Erie); Trixie Friganza (Buffalo); Millicent Mower; Seals (Boston); Willie Solar (Youngstown); Vadie & Gygi; Frank Wilcox & Co. (Erie).

SAVANNAH & JACKSONVILLE SPLIT—Bill, Genevieve & Walter; 3 Kitaros; Marsh & Williams; Jessie Millar; Morgan & Moran.

SYRACUSE—Boyle & Bennett; Le Cardo Bros.; Joe Towle.

TAMPA—Corinne Arbuckle; Hall & Shipiro; Josephine & Harrity; Princess Wahletka; 8 Weber Girls.

TOLEDO—Camilla's Birds (Youngstown); Edwin George (Grand Rapids); Dolly Kay (Grand Rapids); McFarland & Palace (Detroit); Nathane Bros.; Profiteering (Grand Rapids).

TORONTO—Dooley & Sales (Montreal)); Furman & Nash (Montreal); Kane & Herman; Juggling McBanns (Montreal); Rolls Musical Revuette (Montreal); Mrs. Hathaway Turnbull (Montreal); Solly Ward & Co. (Montreal).

WASHINGTON—Adelaide & Hughes; Leo Beers (Phila.); Burns & Freda (Bush.); Chong & Moey (Baltimore); Lew Dockstader (Phila.); Hair & LaVere; Juliet (Hamilton, N. Y.); Morton & Jewell Co.; Parlor, Bedroom & Bath (Phila.).

WILMINGTON—Bison City 4; Folletts Monks; The Frabelles; Hicksville Follies; Kimberly & Page; Wells, Virginia & West; Wilson Bros.

YONKERS—Marie Gasper; Murray & Gerrish; Redford & Winchester. (L. H.) Chester & Kearns; Creedon & Davis; Jean LaCross; McCarton & Marrone; Owen McGiveney (Alhambra); Pardo & Archer.

YOUNGSTOWN—Bert Errol (Indianapolis); Harry Jolson; McDonald Trio (Cincinnati); Bob & Peggy Valentine; Watson Sisters; Clayton White & Co. (Columbus).

Shubert

NEW YORK: 44th ST.—Bessie McCoy; Lee White; others to fill.

WINTER GARDEN—Chuckles; Moran & Wiser; Permane & Shelly; Will Rogers.

BROOKLYN: SHUBERT CRESCENT—Boganny Troupe; Brengk's Horse; Ciccolini; Cecil Cunningham; Dickinson & Deagon; Ernest Evans & Co.; Bert Hanlon; Frank Jerome; Pedsson Bros; Will Rogers.

BALTIMORE: ACADEMY — Donald Brian; Jack Conway & Co.; Emily Darrell; Donald Sis; Holt & Rosedale; Jock McKay; Nonette; Georgie Price; Regal & Moore.

BOSTON: MAJESTIC—Chas. T. Aldrich; Callahan & Bliss; Alexandra Carlisle; Lillian Fitzgerald; Lucy Gillette; Go Get 'Em Rogers; La Sylphe Co.; Maria La; 3 Chums; Walter Weems.

CHICAGO: APOLLO — Mlle. Codee; Everests Monks; Marguerite Farrell; Harris & Santley; Harry Hines; Leona LaMar; Masters & Kraft; Novelle Bros.; Chas. Richman & Co.

CLEVELAND — Selma Braatz; Walter Brower; Ethel Davis; Marie Dressler; Harrah & Rubini; Flora Hoffman; Kremka Bros.; Libby & Sparrow; Francis Renault; Ryan & Lee.

(Continued on page 680)

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MADGE EVANS *"The sweetest flower in the garden of girls," elevated to stardom by Edgar Selden in association with Arthur S. Friend, Worth While Pictures Corporation*

Page S. Jay Kaufman!

THE editor of *The Art Review* asked me to say my say re one-act plays. I make that clear at the outset because I feel that for an art publication he wanted the art angle. But the art angle that I dealt with is not the art of the one-act play, but the art of the artist who is eager to place his one-act plays where they will be seen. The art of placing the one-act play. And that is really only in vaudeville.

As to placing a one-act play. There are several managers who are eager for novelties. Eager. Manager who produce for vaudeville. Managers who assume the entire risk. And if the playlet goes, they pay the royalties. Because if they do not pay, you have a very easy method of stopping it. This is the booking office, which protects you always. Your contract should, of course, be an Authors' League contract. And you may depend upon it that if the manager wants to produce it he will give you a fair contract. There is seldom an advance, but since that is not the custom and the manager risks the production, he is risking as much as you are risking in your manuscript. However, I want to warn you against investing your own money in your work. There are some managers who will be willing to produce anything if someone else pays for it. Then they risk nothing, and if it's a success the greater share of the profits goes to the manager. Do not ever consider such a proposition. If your playlet has merit, sooner or later one of the many managers will see it.

And now as to subject matter. I have already used the word novelty. Novelty. Again, novelty. Novelty in idea, in setting, in treatment, in subject matter. They want novelties. They do *not* want the conventional one-act play. The simple straightforward story will not go in vaudeville, not even if a well-known star acts it.

Many stars think that any "sketch" will do for vaudeville. They get only as far as the try-out somewhere in Jersey. A one-act play must say in twenty minutes what the play says in two or three hours. And it must say it just as convincingly. *And there must be a great deal of comedy.* Where one serious playlet succeeds (because it happens to have some other ultra quality) a hundred comedy playlets succeed. "Make 'em laugh" is the slogan of the booking managers. And since you must please them quite as much—perhaps more—than the public, that's the thing to do. That's the thing to do because you must *first* please them. It must pass them to get to your public. It's a matter of salesmanship, that's all. I often hear an author say, "I went to a vaudeville show last night and I saw some stupid things. I could write a dozen of them a day." Then the author begins writing. And if he finishes what he set to write—which doesn't often happen—he finds his is the stupid. That is, he finds it after it has been pointed out to him. I agree with you that there should be a place in vaudeville for better things. Still, many fine things have been done in vaudeville.

To which please add that there are very few good things which have failed in vaudeville. Is that a startling and extravagant statement. The facts remain. And those which failed were failures because they were not suited to vaudeville. And that isn't the same thing. The subject matter was something which wasn't of interest, or it wasn't told so that the vaudeville audience could get it, or it was too trivial or "highbrow." I regret the use of the word "highbrow." But it tells the tale.

The vaudeville audience is made up of average persons. Therefore what is given them must be given in an average person way. No, not writing down to a low level. Alice Gerstenberg's "Overtones"—a fine thing—was a vaudeville success. And it was success because it was an idea, it was novel, the treatment was unusual and it wasn't cheap!

On an Exhibitor on "Bits of Life"

I have just had a letter from a motion-picture exhibitor which I wish every motion-picture exhibitor would read. And I wish that every motion-picture exhibitor had the vision this man has.

Read it:

"I noticed what you said about Neilan's 'Bits of Life.' I showed it, and it did a fine week's business for me. I made it my business to have all my people ask our patrons what they thought of it, and over one hundred said they thought it was a great picture. *And not one disliked it!* Aside from that, I want to say something else. I agree with you that in this picture we exhibitors got four times what we got in the usual picture. Also each of the four stories had in itself more than we get in the average five or six-reel picture. More in point of what you always ask for, *idea.* I join with you in hoping that the picture will be a success and that Neilan will follow it with others. The sooner we exhibitors realize that by using this type of picture we are educating our patrons to a finer standard, the sooner we shall have better pictures."

On "The Bill of Divorcement"

The business of "The Bill of Divorcement" is the talk of the town.

And, happily, the business and the success of the play in this case mean the same thing. Often a play does business, but isn't a success. There's a temporary interest. And we hope that in this instance it isn't the same.

"The Bill of Divorcement" seemed an utter failure when the critics decided it mustn't be a faiure. They may not have done it deliberately. I wonder. In any case, they all thought it a fine play—a finer play than is the usual thing. And so they went at it. Within a few days the business grew to five figures for the week.

MAY ALLISON

starring in pictures produced by the Metro Pictures Corporation. "The Big Game" and "The Last Card" are two of her recent successes

Another phase of the success of this play is that the play almost failed and that there should be a group of some sort which would make failure for a great play impossible. What I mean is that such a group should see a play *the first week.* It should see it when there's a doubt. See it when the play needs boosting. See it during the time it is wavering and rush others to see it. I think the Drama League could do it.

On Power

I thought Howard Lang did the best work in "The Wandering Jew." That is, of the men.

Of the women I thought Belle Bennett the best. Here is another star in the making. She has more power than is the custom these days. You know. They all seem to think that great fire isn't wanted any more. But Miss Bennett has it and can act.

I notice that I have headed this paragraph "On Power." And you may assume that I am to say something about Tryone Power. I have. In the notice on another page.

On the Usual Thing

From the Los Angeles *Times* I take a story which is an excellent example of what happens in the motion-picture business:

"Rex Beach, who has forsaken the profession of novelist for the more lucrative one of scenario writing, said recently:

"'It is a common enough thing for a good man to dash off a scenario in a week or so and get $10,000 for it, but scenario writing, nevertheless, isn't all beer and skittles.

"'There's an English poet in our midst who recently decided to make his debut in the film world. The other day as I was lunching with him the bell rang and the servant brought in a bulky envelope.

"'The English poet examined it. Then he ground his teeth.

"'This is what I call rubbing it in,' he snarled. 'I sent the Star Film Corporation four scenarios last week, and blamed if they haven't returned me nine.'"

On Nathan and Judge

George Jean Nathan will continue his Smart Set criticisms.

Is that clear?

And he will continue to edit the Smart Set with Mencken. Is that clear?

His work for Judge is merely a "contrib" and will in no way conflict with his Smart Set job.

Is that clear?

Of course you will now read Judge.

On the Union Square

A few days ago I stood in front of the old Union Square Theatre and watched them demolishing it. A few hours later Mark Luescher was telling me of his memories of it. Of the great artists who appeared there. And of the Keith and Albee beginnings there. Lately it had been a burlesque house.

Sorry that Mr. Albee didn't hold control of it and make a sort of memorial of it.

On Enid Markey

She wanted to learn her business. She wanted to learn how to act. And she decided that a stock company where she could play a new part every week would teach her. Accordingly she went to Somerville, Mass., where Clyde McArdle has made his house an institution. And she is learning.

Enid Markey.

SHUBERTS ESTABLISH CHICAGO VAUDEVILLE EXCHANGE, UNDER DIRECTION OF LESTER BRYANT

Shubert Vaudeville Exchange, of Chicago, Opens Office This Week, Will Book Circuit to Pacific Coast, Dave Beehler, Booking Mgr.

THE Shuberts organized a Chicago exchange for their vaudeville circuit this week, which will begin active work in booking Western and Middle Western cities immediately. The new exchange will be under the direction of Lester Bryant, who has been given the title of president and general manager of the branch, which will be known as the Shubert Vaudeville Exchange of Chicago. David H. Beehler has been installed as booking manager.

The Chicago exchange will book Shubert vaudeville in competition to the Western Vaudeville Managers' Association, B. F. Keith Western time, and the Junior Orpheum circuits.

This will make a change in the New York booking department under Arthur Klein, which has heretofore booked the entire circuit, up to Chicago, which is the furthest point west to which the circuit has extended. The New York office will now book as far as Detroit, and the Chicago office will have under its direction the remainder of the circuit, from Chicago to the Coast.

Lester Bryant, who is the president of the Chicago exchange, is the lessee and manager of the Playhouse Theatre in Chicago, and is also one of the lessees of the Studebaker Theatre there.

The establishing of the Chicago office is a definite announcement practically, to the effect that the Shubert circuit will extend from coast to coast within a very short time. Associated with the office, in addition to those mentioned, is also John J. Garrity, general overseer of all the Shubert interests.

KATHLYN WILLIAMS

prominent in Selznick productions, who recently appeared in "A Villain's Home"

Committees for Equity Ball

The Equity Annual Ball Executive Committee announces the appointment of the following sub-committee chairmen: Boxes—Helen MacKellar and Violet Heming; Box Office—Morgan Wallace and Robert Middlemass; Door Committee—Reginald Barlow; Floor Committee—Harry C. Browne; Hotels—Miss Margaret Smith; Men's Clubs—Ernest Glendinning; Moving Picture Studios—Kenneth Webb; Program—Pearl Sindelar; Shops—Peggy Wood and Marjorie Rambeau; Women's Clubs—Marion Coakley and Otto Kruger; Ushers—Sue McManany.

Reservations for boxes are being rapidly made and a large over-sale is anticipated. Nearly two thousand dollars was received the first day of the sale. The scale of prices will be the same as last year with general admission of eleven dollars each, including war tax.

* * *

Philharmonic Opens Nov. 10th

The Philharmonic Society announces the first performance in New York of the Fifth Symphony of Sibelius as the feature of its second pair of concerts on Thursday evening, November 10th, and Friday afternoon, November 11th, at Carnegie Hall. The symphony will follow the "Oberon" overture of Weber. For the remainder of the program Conductor Stransky and his men will present "Bacchanale" from "Tannhauser" and Richard Straus' "Merry Pranks of Till Eulenspiegel."

* * *

Finney Leaving Waldron

Frank Finney author and comedian of "The Bostonians" now appearing on Columbia wheel, will sever his connections with Charles H. Waldron at the close of the present season. Finney, who has been featured with Waldron productions for the past fifteen years, is preparing a three act for vaudeville in which he will play the lead.

New Play for Park

At the Park Theatre on Monday night, November 7th, "The Great Way" will be presented with a cast headed by Helen Freeman. "The Great Way" is an adaptation by Helen Freeman and Horace Fish of the novel of the same title and is a romance of Spain. The daughter of Spain, Dulce, will be played by Helen Freeman. Associated with her are Charlotte Granville, Martha Messinger, Beatrice Wood, Lois Arnold, Eva Benton, Marian Marcus Clarke, Elfin Finn, Duval Dalzell, Moroni Olsen, H. Ellis Reed, Juan de la Cruz and nearly forty others.

The musical setting has been composed by Julian Huerte, the scenery and costumes made from designs by Ernest De Woerth, and the entire production directed under the personal supervision of Miss Freeman.

* * *

Rosenblatt to Sing at Goldman Concert

All plans have been completed for the concert of the Goldman Concert Band which will take place at the Hippodrome on Sunday evening, Novembber 13th. Cantor Rosenblatt, the famous Tenor will appear twice on the program, and Melba McCreery a young soprano will also sing. Ernest S. Williams, the famous cornetist, will be the instrumental soloist. Mr. Goldman has arranged a program consisting mainly of works by Wagner and Tschaikowsky. He will also include several of his own compositions which have achieved such success at the summer concerts at Columbia University. This will be the only opportunity of hearing this organization this season.

* * *

Keith Booking Macon, Ga.

Macon, Ga., Nov. 1.—Keith vaudeville for the coming season is to be presented at the Grand Theatre here for the first three days in the week. The latter part of the week regular road attractions are to be booked.

Gladys Stone Gets Divorce

Gladys Dickey Stone has been granted a decree of absolute divorce from Newell Stone, of Baltimore, on grounds of non-support. The proceedings were brought in Philadelphia, the plaintiff being represented by Attorney Forrester Scott. The decree was signed on October 24th. Gladys Dickey Stone is well known in musical circles in Baltimore, Philadelphia and Boston. Newell Stone is the auditor of the Maryland Casualty Company of Baltimore. Gladys Dickey Stone now makes her home in New York, where she has taken up a business career and holds an important executive position in the B. F. Keith Vaudeville Exchange.

* * *

N. V. A. Complaints

Everett's Monkeys complain against Frank Raffin to the effect that the latter is infringing in Everett's entire act.

Joe Bennett has filed complaint against Hackett and Beach, alleging that they are infringing on the "telephone" bit in his act.

King and Millard allege that Overholt and Holt are infringing on their act called "A Pair of Liars."

* * *

Jackson Gets $400 Verdict

Fred Jackson was awarded a jury's verdict of $400 on Monday of this week, in the Supreme Court under Judge Cohalan, in his suit against George White. Jackson brought suit for one and a half per cent. of the royalties on George White's "Scandals of 1919," claiming that he was a collaborator in writing the show. This would have amounted to about $12,000. The jury awarded him $400.

* * *

Dolly Sisters Make Record

London, Nov. 1.—The Dolly Sisters have established a record here, by appearing in two reviews at the same time. They are appearing all through the production of the "League of Notions" at the Oxford theatre, and then dash over to the Pavilion, where they appear in the last scene of "Fun of Fayre."

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Fields Completes New Play

Salisbury Fields, playwright and author of "Wedding Bells," has just completed "Into the Sunshine."

ON WESTERN BROADWAY

Theatrical News by Wire from the Pacific Coast

By RAY DAVIDSON

Los Angeles, Nov. 2.—Minstrel shows seem to be the rage just now. At the Philharmonic, Harvey's Greater Minstrels are playing to big houses and next week the Georgia Minstrels are coming.

Oliver Morosco has put on J. Hartley Manners' Success, "Happiness," at his local house. It is drawing big and looks good for a six month's run. Bertha Mann former leading woman has departed for parts unknown and Bessie Eyton of screen fame is filling her shoes. Gayne Whitman continues to attract the debutantes.

Across the street and down a block the Majestic is lining them up every night with "My Lady's Friends." An interview with Michael Corper, the house manager, convinced the writer that the show was good for at least four months. Mary Sothern and Edward Everett Horton are the leading players.

A note of interest is the announcement of Thomas Wilkes, owner of the Majestic, of the opening of the Thomas Wilkes School of Dramatics, under the direction of the veteran trouper, T. Daniel Frawley. This new school is going to be more or less of a charitable institution to develop talent for Wilkes' many west coast houses. No person having any sort of showing of talent will be refused admittance to this school. In addition to Frawley a notable staff of teachers is being organized. W. Ivan St. Johns, a well known figure in the local film industry, is to be in charge of the business end.

Ethel Shannon, prominent leading woman of the Silver sheet has gone to San Francisco to play the ingenue lead in a number of stock productions at the Alcazar Theatre. Over across the bay in Oakland the Fulton Theatre with Nina Bryant and Harland Tucker is reporting big business.

Robert Mantel and Genevieve Hamper are at the Greek Theatre in Berkeley giving a number of plays by Shakespeare. They are just winding up their annual tour of the coast.

Marcus Loew has arrived in Los Angeles to attend the opening of his new house, the first theatre he has actually built in the west. The opening is announced for December 1.

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Veterans Producing Play

"Ain't It the Truth" is the name of a new musical play which is being produced by the World War Veterans, a group of ex-service men. The idea of the play was conceived by Paul Blaufox, the story and lyrics were written by Jude Brayton and the music is by Harry Olsen.

The piece will be presented at the Manhattan Opera House for five days, opening on December 19th, and closing on December 24th.

* * *

Newspapermen to Talk

Irvin S. Cobb, Fontaine Fox and Julian Ollendorff will address the members of the Associated Motion Picture Advertisers at their weekly luncheon at the Café Boulevard on Thursday, November 3d.

Is That So!

EVA LA GALLIENNE, star of "Liliom," has been chosen to represent the Spirit of the Nation in the Armistice Pageant to be held at the Waldorf.

Jean Arundel, who was last seen in the cast of "The Charm School," has poined the cast of the "Greenwich Village Follies" at the Shubert Theatre this week.

Jimmy Parrott has finished his two comedies, "Try, Try Again," and "Busy Bees."

Lennox Pawle, the English comedian who created the part of the masquerading butler, *Brooke-Hoskyn*, in the original production of "Pomander Walk," has been engaged by cable to appear in the same character in *Russell Janney's* forthcoming musical version of the *Louis N. Parker* play.

William Morris

will be the leading man for *William Gillette* in "The Dream-Maker."

George E. Stoddard has written a comedy sketch called "Lollypops," which will be placed into the "Greenwich Village Follies of 1921," with *Joe Browne* and *Robert Pitkin* in the leading rôles.

The Henriette Aid Society has purchased all the seats in the Nora Bayes Theatre for the evening performance of "Just Married," on Tuesday, November 22d.

E. H. Sothern and *Julia Marlowe* have leased an apartment on Fifth avenue in the upper Forties, after seeking vainly for a house in which to live during their run in New York.

Senorita Finita de Soria, the Spanish actress appearing in "The O'Brien Girl," will give a series of Spanish dances at the Installation Dinner to be held by the Associated Motion Picture Advertisers in the Café Boulevard on November 7th.

Nick Altrock and Al Schacht

the baseball comics of the "Senators" baseball team, are playing at Proctor's Fifth Avenue Theatre during the last half of this week prior to opening a tour of Keith vaudeville.

Belle Murray joined the cast of "Main Street" at the National Theatre this week.

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Bijou Players Closing

Fall River, Mass., November 1.—For the last week of this season of stock, Oct. 31-Nov. 5, the Bijou Players presented "The Eternal Magdalene." The ending of the season came as a great surprise to both company and the public, as the company had made good and business was on the increase. It is a matter of much regret that we are to lose Miss Helen Joy, Marjorie Dow, Albert Lawrence and William Morse, who have become very popular with all. Helen Joy, William Morse, Albert Lawrence, Marjorie Dow, N. J. Florence and Frances Reed are others in the company who will be missed.

* * *

Shuberts Get Will Rogers

Will Rogers has been secured by the Messrs. Shubert for a brief engagement in vaudeville at a salary of $3,000 a week. He opened his tour at the Shubert Belasco Theatre, Washington, on Monday and will be at the Winter Garden a week later.

Avery Hopwood, author with *Mary Roberts Rinehart* of "The Bat," will go to London and Paris later for the premiere of this play in those two cities.

Robert Dempster, the author of "Brittie," now being acted by *Mae Marsh* the erstwhile screen star, acted the juvenile rôle himself during the engagement in Buffalo, his former home.

Al Sanders

in "One Real Comedy," assisted by Dorothy Campbell, will be on the bill at the benefit for the Jewish Consumptives' Relief Society, at the Sam H. Harris Theatre, Sunday evening, Nov. 13th. Mr. Sanders was formerly a popular wine agent, but Prohibition forced him into vaudeville.

Ruana Bogislav, the American singer has just returned from London and will make her first appearance this season at the Belmont Theatre in New York.

Marguerita Sylva, the colorful "Carmen" of grand opera, will begin her concert season next week under the auspices of the celebrated Mozart Club of New York, of which Mrs. Noble McConnell is the president.

Ruth Nugent

a daughter of *J. C. Nugent* well known playright and actor and *Elliott Nugent*, now appearing in "Dulcy," has joined *Mae Marsh* in "Brittie."

"The Passion Flower," the colorful drama in which *Nance O'Neil* is acting, will reach the Pacific Coast this week.

"Dr. Jekyll and Mr. Hyde," first acted here by the late *Richard Mansfield* and later with great success by *Edward Waldmann*, is to be revived by the latter for matinee performances on Broadway this season. This is to be followed by Shakespearean revivals by *Mr. Waldmann*.

Melba McCreery, a young singer who was heard by a famous orchestra conductor when she sang in a New York hotel, will be heard for the first time in a concert next week at the Hippodrome.

Sonia Serova, the interpretative dancer, has been engaged by the Strand Theatre to direct the series of dancing features which are to be added to the weekly program.

Ethel Newcomb, the American concert pianiste, is the author of "Leschetizky As I Knew Him," announced this week for release by the publishing firm of D. Appleton & Co. *Miss Newcomb* was associated with the noted pedagogue for many years, first as a pupil and later as one of his artistic associates. She has made a complete study of her subject.

Grace Valentine—

known to the Chicago stage principally by "Help Wanted," but better known to the East as the star of "The Cave Girl," has embraced vaudeville and will be the particularly bright star at the Rialto Theatre week of November 14th. The following week she will move over to McVickers to top the variety bill.

CLAIR ADAMS

expressing a motherly interest in the smiling boy, Frankie Lee, in Benj. Hampton's production "A Certain Rich Man"—a Hodkinson release

ACTORS' EQUITY

Members of the A. E. A. Are Most Earnestly Urged to Immediately Send Reliable Addresses to the Office of the Association

The group of Equity members who have been stranded by their manager in Mexico City will be brought home this week. We have forwarded a check for $914.30 to the Pennsylvania Railroad authorities to pay for their transportation.

A number of our best speakers will go to Washington in the near future to explain the necessity for the foreign film tariff to the Senate Finance Committee. More foreign films are constantly arriving at our ports. The tariff should be passed at once if a wholesale "dumping" campaign is to be avoided.

In the last few days a noted film magnate has returned from Europe with the news that Sweden is producing feature photoplays in quantity. These feature pictures, he declares, rival many of the American movies in quality. The Swedish producers are undoubtedly preparing to compete in the American field.

This week, also, the Famous Players-Lasky corporation has announced that two feature pictures made by their studios in Germany are ready for release. Goldwyn has released an Italian-made spectacle. If this sort of thing does not stop, American production will be very seriously diminished during the next few months.

Six of our members have just been brought back from Trenton, N. J., where they were stranded by the Hamilton Amusement Company. The stranding occurred immediately after the opening performance.

These players rehearsed five weeks and played exactly one night. The necessity of bonding managers of unknown financial responsibility should be obvious from this.

The Louis Mann production which recently was taken over by a P. M. A. manager has been called off after eight rehearsals, according to reports from members of the cast.

A certain manager recently asked one of our members to accept a considerable cut in salary. When the member refused he was given notice, although he held a run-of-the-play contract. The manager alleged that he had been late in arriving at the theatre.

After a talk with one of our representatives, however, this manager agreed with us that this case had best be arbitrated. Of course, the manager *may* be right. But, in cases where the circumstantial evidence points so strongly in the other direction, it is always wise to arbitrate. Sometimes the manager himself is not aware of how strongly his subconscious mind is influenced by considerations which have nothing whatever to do with the prompt arrival of his players or the quality of their performance.

Miss Jane Gifford and Mr. Duane Nelson are requested to get in touch with Mr. Frank R. Dare, of our Chicago Office. Checks in settlement of their claims are being held for them at this branch.

FRANK GILLMORE,
Executive Secretary.

LOEW OPENING THREE HOUSES DURING MONTH OF NOVEMBER

Los Angeles, Newark and Brooklyn Houses to be Opened Within Three Weeks. Vaudeville and Picture Policy in Each House.

THREE more houses will be added to the rapidly-growing list of Marcus Loew theatres ere the month of November has passed. These three houses will each open within two weeks' time of each other, the first opening in Los Angeles, the second in Brooklyn, and the third in Newark. The State Theatre, which is the Los Angeles house, will be opened during the week of November 7th. It will play a full-week policy of vaudeville and motion pictures, being a part of the western route of the Loew time. The house will seat over 3,300.

The Gates Avenue Theatre, in Brooklyn, will be opened the following week, playing a policy of split-week vaudeville five acts, and motion pictures. The house will seat over 3,000. The Newark house will also be known as the State Theatre, and will also play five acts of Vaudeville and motion pictures, the programmes being changed on Mondays and Thursdays. This will also seat over 3,000. Both the new Brooklyn and Newark houses will be booked from the New York office by J. H. Lubin.

Thus far this year, Marcus Loew has built and opened thirty-two theatres. These three will make a total of thirty-five for the current year with a month to go before the year is completed.

Good Business in Coal Region

The anthracite coal region of Pennsylvania is possibly one of the best show districts to-day outside of New York City. The mines are working full time, the mine workers are still receiving war-time wage, money is being circulated freely, and the result is that all amusement places are reaping a veritable harvest. Road shows report returns as "best ever," while vaudeville houses playing three daily are doing possibly the biggest business, with the moving-picture places a close second.

Indicted for Fight Films

San Francisco, Nov. 2.—The United States Grand Jury at San Francisco returned an indictment against Jack Brehaney, a local film exchange manager, for having transported and received the films of the Jack Dempsey-Georges Carpentier fight pictures.

* * *

Whiteside Opens Monday

Walker Whiteside is now rehearsing a new play, entitled "The Hindu," which will open on Monday at Baltimore.

Gets "Blood and Sand" English Rights

Matheson Lang has bought the English rights for "Blood and Sand," the play by Tom Cushing founded on the famous novel by Blasco Ibanez, in which Otis Skinner is now appearing at the Empire Theatre in this city.

Charles Frohman, Inc., who owned the play, received four offers by cable for it from prominent English actor-managers immediately after its production here. Mr. Lang was the first in the field and his offer was accepted and the deal closed yesterday after considerable negotiations both by cable and letter.

* * *

Film Co. Pres. Arrested

San Francisco, Nov. 2.—Mrs. Bessie Chapman Wright, who is president of the Patrician Productions Co., a motion-picture company, voluntarily gave herself up to the police. There was a warrant for her arrest on the charge that she gave F. J. Linz, an automobile dealer, a check for $1,500 in payment for a machine. There were no funds in the bank on which the check was drawn.

* * *

New Owners for Century

San Francisco, Nov. 2.—Herbert Harris and Charles Brown are the new owners of the Century (formerly the Curran) Theatre, which opened last week with Fay Bainter in "East Is West," playing to capacity. Extensive improvements have been made in the interior of the house, and many innovations for the comfort of the patrons have been installed.

Catholic Actors Hold Opening Meeting

Large and enthusiastic audience of Guild members and their guests filled the Cort Theatre to capacity Sunday night at their annual opening meeting. Brandon Tynan, President, made the opening address and introduced the other speakers of the evening who were Hon. Victor J. Dowling, Wilton Lackaye, Rev. Martin E. Fahy, Hon. Alfred J. Talley and Rev. Dr. John Talbot Smith.

The program for the evening, produced under the direction of Brandon Tynan, Gene Buck and George Howard, included Donald Brian, Lillian McNeill and Bert Shadow, Claire Gillespie, Hal Skelly, George Remmell, Tom Lewis, Jan Munkacsy, Lydia Barry. Andrew Mack and the second act of "Only 38" with Mary Ryan.

* * *

College Gets Little Theatre

Philadelphia, Oct. 27, 1921.—Announcement has been made of the sale of the Little Theatre to a new corporation known as the Little Theatre College of Stage Arts, and the entire building will be devoted to the uses of that institution.

The Little Theatre was built in 1913 at a cost of $100,000, and is complete and perfect in all its appointments. The Theatre has had a checkered career, but while hardly suited, because of its location in the heart of the fashionable residence section for theatrical purposes only, it is admirably located and adapted to the uses to which it will be put.

Bert Lytell appears able to see across into the opposite room where a very attractive young lady is arrayed in alluring negligee. She is a misleading lady—at least the title "The Misleading Lady" (Metro) says so!

LIFE INSURANCE SECURED FOR ALL PROCTOR EMPLOYEES

Proctor Arranges Blanket Contract Insurance For All Employees In Same Manner As Done By Keith Circuit

F. F. Proctor, owner of the F. F. Proctor Theatrical Enterprises and Vice-President of the B. F. Keith Booking Agency, placed under date of October 5th, a Group Life Insurance policy upon the lives of all of his several hundred employees in his various theatres throughout the East. The insurance is written upon a progressive plan: that is, increasing in amount for length of service as follows: 6 months and less than 1 year, $500; 1 year and less than 2 years, $600; 2 years and less than 3 years, $700; 3 years and less than 4 years, $800; 4 years and less than 5 years, $900; 5 years and over, $1,000.

There is no cost whatever to the employee. The insurance is made payable to the employee's own dependent. There is also no medical examination necessary for the policy.

In addition to payment in the event of death, the insurance includes a permanent total disability benefit providing for the payment for the full amount of the policy in the event of such permanent total disability before reaching the age of sixty.

The amount of the Group policy placed with the Travelers' Insurance Company exceeds half a million dollars and is one of the largest Group policies written this year.

The Proctor Organization places itself by this action along side of the leading employers of America who have used a portion of their funds for the purpose of protecting the employees' families against the misfortune of death or permanent total disability.

F. F. PROCTOR

head of the Proctor theatres, who has recently taken out insurance policies covering the lives of all the employees in his theatres and offices

Apollo to Have Sunday Opening

Chicago, Nov. 3rd.—The Shubert vaudeville theatre here, known as the Apollo, will change from a Monday to a Sunday opening beginning with the week of November 13th. Nora Bayes will headline the bill at that house starting on that day for the week, which thereafter will close on Saturday night. This is being done mainly for the purpose of allowing acts which are booked in the Chicago house, sufficient time to make the jump to the next Shubert week, which has up to now been a lay-off week, but which is now being filled with the acquisition of two houses in Detroit and Erie.

Belle Baker—First Star to Use Aeroplane

Belle Baker, the Keith Vaudeville star, established a new record for stage artists in traveling sucessfully by aeroplane from one city to another to fullfil her contract on Monday. The arrangement, made in anticipation of the scheduled railroad strike, was perfected through the enterprise of three of E. F. Albee's local Ohio managers, John H. Elliott, James L. Weed and Ned Hastings, of the B. F. Keith Theatres in Youngstown, Dayton and Cincinnati, respectively. The flight was made from Youngstow where Miss Baker ended her engagement on Saturday to Cincinnati where she is appearing this week.

Buckner Pinched, Disappears

Arthur Buckner has again fallen into trouble with the law. On Monday of this week, Buckner was arrested charged with embezzlement, and placed under $1,000 bail. A few hours later no trace of his whereabouts could be found, and on going to press, the police, and several others are still seeking for Buckner, who evidently has left town. Several months ago Buckner arrived in New York after returning from a visit to the government's country home in Atlanta where the honor of his presence was requested for using some one else's name too freely on a check. He started work immediately and produced a revue for Reisenweber's which lasted a week, and several girl acts, which stranded. He then laid off for a while, and suddenly reappeared, after decking out a beautiful apartment in the Landseer Apartments on West 51st Street, assisted by a Chinese valet, who lent a $2.50 atmosphere. He announced his intention of forming a big producing corporation and advertised for a partner.

Now comes the dirt. According to the police, he had the apartment full of costumes for bait, and told each applicant that he wanted only one partner. To the majority of these, he sold a 50% interest in the corporation which he was to form, for a $1,000 each. To some he sold a quarter interest. He opened a revue last week in the Arcadia Hall in Brooklyn, which since then has closed. On Sunday night he opened one in the Nankin Gardens in Newark, which is still going. He invited his different partners to be present at the opening, (unknown to each other). There, it is understood, several of these partners made the acquaintance of one another, and each announced proudly that he was half owner of the revue, being Buckner's partner. Naturally, this queered the works. He was arrested Monday, placed under $1,000 bail, which was furnished by an attorney, Newman by name. Buckner, it is said, then made a beeline for one of the investors who was ignorant of what had happened, and who had bought a 25% interest in the so-called firm. Buckner sold him, it is said, a half interest for $500. On getting the $500, Buckner disappeared.

The chorus of partners will now rise and sing, "Where, Oh, Where, is our Wandering Partner To-Night?"

Mrs. Griffith Is Dead

Mrs. Katherine Griffith died at her home in Hollywood, Cal., of a cerebral hemorrhage on October 17.

BROADWAY TIME TABLE—Week of Nov. 7th

Play	Principal Players	What It Is	Opened	Theatre	Location	Time	Est. Week's Sale
Ambush	Frank Reicher, Florence Eldridge	*Theatre Guild production*	Oct. 10	Garrick	West 35th	8.30—W. & S. 2.30	Capacity
Anna Christie	Frank Shannon, George Marion	*To be reviewed*	Nov. 2	Vanderbilt	West 49th	8.30—W. & S. 2.30	1st week
Back Pay	Helen MacKellar	*Ordinary Farce*	Aug. 30	Eltinge	West 42d	8.30—W. & S. 2.30	$8,500
The Bat	Effie Ellsler, May Vokes, Harrison Hunter	*Thrilling mystery melodrama*	Aug. 23	Morosco	West 45th	8.30—W. & S. 2.30	Capacity
Beware of Dogs	William Hodge	*Small town comedy*	Oct. 3	39th Street	West 39th	8.30—W. & S. 2.30	$8,000
A Bill of Divorcement	Alan Pollock, Janet Beecher	*Very good drama*	Oct. 10	Geo. M. Cohan	Bway & 42d	8.30—W. & S. 2.30	$9,000
Blood and Sand	Otis Skinner	*Ibanez novel dramatized*	Sept. 20	Empire	Bway & 40th	8.30—W. & S. 2.30	$8,500
Blossom Time	Olga Cook, Zoe Barnett, Wm. Danforth	*Excellent musical play*	Sept. 28	Ambassador	West 49th	8.30—W. & S. 2.30	Capacity
Bluebeard's Eighth Wife	Ina Claire	*French farce*	Sept. 19	Ritz	West 48th	8.30—W. & S. 2.30	Capacity
Bombo	Al Jolson	*Jolson at his best*	Oct. 6	Jolson	West 59th	8.30—W. & S. 2.30	Capacity
The Circle	John Drew, Mrs. Leslie Carter	*Star cast in Maugham play*	Sept. 12	Selwyn	West 42d	8.30—W. & S. 2.30	Capacity
The Claw	Lionel Barrymore	*Typical Barrymore vehicle*	Oct. 17	Broadhurst	West 44th	8.30—T. & S. 2.30	$11,000
Daddy'sGoneA-Hunting	Marjorie Rambeau	*Good play by Zoe Akins*	Aug. 31	Plymouth	West 45th	8.30—T. & S. 2.30	$8,000
Demi Virgin	Hazel Dawn	*Risque Comedy*	Oct. 18	Times Square	West 42nd	8.30—T. & S. 2.30	$10,000
Dulcy	Lynn Fontanne	*Highly amusing comedy*	Aug. 1	Frazee	West 42nd	8.30—W. & S. 2.30	Capacity
The First Year	Frank Craven	*Comedy of small town life*	Oct. 20	Little	West 44th	8.30—W. & S. 2.30	Capacity
Getting Gertie's Garter	Walter Jones, Dorothy Mackaye	*Old-fashioned farce*	Aug. 1	Republic	West 42d	8.30—W. & S. 2.30	$8,000
Get Together	Fokine, Fokina, Charlotte	*Entertaining Hippodrome show*	Sept. 3	Hippodrome	6th Av. & 43d	8.15—Daily 2.15	$45,000
Golden Days	Helen Hayes	*Reviewed in this issue*	Nov. 1	Gaiety	Bway & 46th	8.30—W. & S. 2.30	1st week
Good Morning Dearie	Ada Lewis, Louise Groody	*Reviewed in this issue*	Nov. 1	Globe	Bway & 46th	8.30—W. & S. 2.30	1st week
The Grand Duke	Lionel Atwill	*Reviewed in this issue*	Nov. 1	Lyceum	West 45th	8.30—T. & S. 2.30	1st week
The Green Goddess	George Arliss	*Thrilling melodrama*	Jan. 18	Booth	West 45th	8.30—F. & S. 2.30	$7,000
GreenwichVillage Follies	Irene Franklin, James Watts	*John Murray Anderson revue*	Aug. 30	Shubert	West 44th	8.30—W. & S. 2.30	Capacity
The Hero	Richard Bennett	*Interesting after-war play*	Sept. 5	Belmont	West 44th	8.30—W. & S. 2.30	$8,000
Lilies of the Field	Marie Doro, Norman Trevor	*Comedy Drama*	Oct. 3	Klaw	West 45th	8.30—W. & S. 2.30	$7,000
Liliom	Joseph Schildkraut, Eva Le Gallienne	*Fantasy by Molnar*	Apr. 20	Fulton	West 46	8.15—Th. & S. 2.15	Capacity
Love Dreams	Vera Michelena, Tom Powers	*Musical Drama*	Oct. 10	Apollo	West 42d	8.30—Th. & S. 2.30	$8,500
Main Street	Alma Tell, McKay Morris	*Dramatized Novel*	Oct. 6	National	West 41st	8.30—W. & S. 2.30	$8,000
Music Box Revue	Sam Bernard, Wm. Collier, Florence Moore	*Gorgeous revue*	Sept. 22	Music Box	West 45th	8.30—W. & S. 2.30	Capacity
The Nightcap	Jerome Patrick, Flora Sheffield	*Entertaining mystery comedy*	Aug. 15	Bijou	West 45th	8.30—W. & S. 2.30	$8,500
The O'Brien Girl	Elizabeth Hines, Robinson Newbold	*Excellent Musical Revue*	Oct. 3	Liberty	West 42d	8.30—W. & S. 2.30	$8,000
Oh Marion	Marion Coakley, Henry Duffy	*College and business play*	Sept. 26	Playhouse	West 48th	8.30—W. & S. 2.30	$7,500
Only 38	Mary Ryan	*Comedy of family life*	Sept. 13	Cort	West 48th	8.30—W. & S. 2.30	$7,500
Return of Peter Grimm	David Warfield	*Successful revival*	Sept. 21	Belasco	West 44th	8.30—Th. & S. 2.30	Capacity
The Right to Strike	Edmond Low, Gypsy O'Brien	*Interesting Problem Play*	Oct. 26	Comedy	West 41st	8.30—Th. & S. 2.30	$8,000
Sally	Marilynn Miller, Leon Errol	*Superior musical comedy*	Dec. 21	New Amsterdam	West 42d	8.30—W. & S. 2.30	Capacity
Shuffle Along	Miller & Lyles, Sissle & Blake	*Negro musical comedy*	May 23	63rd Street	West 63d	8.30—W. & S. 2.30	$8,000
The Silver Fox	William Faversham	*Fine cast in good play*	Sept. 5	Maxine Elliott's	West 30th	8.30—W. & S. 2.30	$8,500
Six Cylinder Love	Ernest Truex	*Clever automobile comedy*	Aug. 25	Sam H. Harris	West 42d	8.30—W. & S. 2.30	Capacity
The Six-Fifty	Lillian Albertson, Reginald Barlow	*Dramatic Play*	Oct. 24	Hudson	West 44th	8.30—W. & S. 2.30	$8,000
Sonya	Violet Henning, Otto Kruger	*Romantic play*	Aug. 15	49th Street	West 48th	8.30—Th. & S. 2.30	$7,500
Tangerine	Julia Sanderson	*Average musical comedy*	Aug. 9	Casino	Bway & 39th	8.30—W. & S. 2.30	Capacity
Thank You	Edith King, Harry Davenport	*Moralistic Comedy*	Oct. 3	Longacre	West 48th	8.30—W. & S. 2.30	Capacity
Vaudeville	B. F. Keith Features	*Weekly change of bill*		Palace	Bway & 47th	2.00—Daily 2.00	Capacity
Vaudeville	Shubert Advanced Vaudeville	*Weekly change of bill*		44th Street	West 44th	2.15—Daily 2.15	Capacity
Vaudeville	Shubert Advanced Vaudeville	*Weekly change of bill*		Winter Garden	Bway & 50th	2.15—Daily 2.15	Capacity
The White-Headed Boy	Maire O'Neill, Arthur Sinclair	*Irish comedy*	Sept. 22	Henry Miller's	West 43d	8.30—Th. & S. 2.30	$8,000
The Wandering Jew	Tyron Power	*Reviewed in this issue*	Oct. 26	Knickerbocker	38th & B'way	8.30—W. & S. 2.30	Capacity

Photo by Joel Feder

This attractive costume from the Shelton Looms shows a coat of graceful lines trimmed with "Kerami"—which lends a note of distinction to the whole effect. The long swagger-stick carried with such charming nonchalance is distinctly impressive. The small turban trimmed with ostrich feathers offers an agreeable contrast

Broadway Buzz

By Jim Gillespie

AL JOLSON recently collected $12,000 for singing two songs for a phonograph company, which is said to be the highest figure ever paid a recording artist. Nothing surprising in that. We all knew Al was going to make a record before he started.

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Speaking of Hard Times

Nowadays a fellow does not have to be sensitive in order to be touched.

Upon meeting a friend instead of the usual "Hello" he finds himself saying "How much do you want?"

He becomes so charitable that upon receiving his salary he asks the boss if he really can spare it.

He becomes so accustomed to giving things away that upon reaching the street he even hates to take the air.

If a day passes without somebody borrowing he begins to think he has lost his friends.

He is never happy until all his money is gone and then he is sorry because he hasn't any more to lend.

He is so sorry for his friends who are out of work that he is sore at himself for having a job.

He is afraid to buy a new hat for fear his friends will think his money has gone to his head.

He is so accustomed to buying meals for his friends that should he eat alone he finds himself ordering extra portions.

He orders his steak rare, but the waiter knows he is easy meat and softly murmurs, *Well Done.*

Should you know of anyone answering the above description, kindly let us know. A liberal reward will be given and no questions asked.

. . .

Our Beer Will Be Their Bier

Should certain plans materialize, beer will soon be obtainable at drug stores. Which, no doubt, will give some of our Sahara friends the opportunity of claiming that beer will be a drug on the market.

. . .

Judging from the number of acts who are singing *Mammy* numbers, there must be a lot of homesick performers in vaudeville.

Dear Sir.

I have a very dear friend in vaudeville who is quite despondent, owing to the fact that he has not worked in quite some time. Could you suggest some little gift which might help cheer him up?

I. O. U.

Sure, if he is fond of fruit, send him a box of dates.

. . .

Now that vaudeville performers have formed the habit of opening restaurants, why not call the next one PENCIL INN?

Getting the Loew Down On High Up

Nils Granlund staged a publicity stunt in front of Loew's State Theatre recently, which consisted of having Fay Marbe climb a ladder. Miss Marbe lived up to her name by collecting a mob which threatened to tie up the traffic on Broadway, and proved her climbing ability by handling the ladder with the dexterity of a one-legged fireman. Oh, sure, the latter stunt was a success. Each step was simply rung up amid much applause.

. . .

No performer likes to be idle, which accounts for many of them being kept busy all season—looking for work.

. . .

Sign in a telephone booth in 54th St. cigar store, "Please Do Not Smoke."

. . .

Percy Octave will now sing a brand new ballad entitled, *Most Men Get By On Their Merits But A Dentist Requires A Pull.*

The Wednesday matinee of Honeydew now appearing in Chicago, was called off recently owing to the fact that only two persons paid to see the performance. That reminds us of an opening night on Broadway so far as the money is concerned.

. . .

Scandal Note

Joe Ross, he of the curly raven locks and million-dollar smile, has been seen quite often of late in the company of a pretty dark-complexioned young lady of the senorita type. Joe and his friend can be seen any night in one of Broadway's stepping parlors, and if appearances count for anything Joe just hates to be seen. However, when it comes to introductions he don't know a soul with the possible exception of the orchestra leader. What's the gag, Joe?

. . .

More than one performer who has been treading Broadway in a fruitless search for the so-called golden opportunity finds himself asking, *Are Times Square?*

. . .

They say actors are born, not made, and after looking over the route of several we must admit they were born under a lucky star.

. . .

Our idea of a hero is a shoe salesman who has the courage to tell a woman she needs a larger size.

. . .

Going Up

While in Paris Charlie Chaplin purchased an airplane which will be shipped to his home in California. Charlie evidently intends to rise from Low comedy.

Walter Kingsley, publicity purveyor extraordinary, whose eloquent eulogy of Keith headliners has earned for him the title of "The Philosophizing Propagandist," is experiencing much difficulty in eating these days, owing to the exceptionally heavy traffic in high-class acts. For it must be remembered that each individual headliner requires as much attention as an entire production. Not that Walter has lost his appetite, but the many big names now affiliated with the Keith exchange makes it imperative that he remain in close touch with his typewriter. Remember we said typewriter—not stenographer. Nowadays, it is not an unusual sight to see Walter massaging the keys of his typewriter with one hand, while he fondly embraces a sandwich with the other, and it might be added that the sandwiches are usually of the chicken variety:

. . .

A man was killed the other day
At 46th St. and B'way.
Who wants a job, he was heard to say.
He died in the rush; brothers, let us pray.

. . .

Where There Is Life There Is Hope

Sarah Bernhardt bashfully declares there is still room for improvement in moving pictures and without taking a breath the divine Sarah modestly admits she may shortly appear on the screen.

. . .

Very few dancing girls complain about their voices for the simple reason that ponies are accustomed to being hoarse.

More Theatre Pests

The woman behind who has seen the following act and who proceeds to tell the entire house what it is all about.

The congenial party who borrows your program for the duration of the performance.

The fellow upstairs in the smoking-balcony who mistakes your head for an ash tray.

Even If Booked, She Would Die!

I'LL RUN OVER AND HAVE TED PLAY IT FOR ME DEARIE YOU SEE I'M BOOKED FOR A TRY-OUT MONDAY AND IF THE SONG IS WHAT ITS CRACKED UP TO BE I'LL STICK IT IN THE ACT YOU SAVVY?
YOU'RE A WISE KID
DIE $
I WONDER IF YOU STILL CARE FOR ME IN "A" FLAT — PLEASE ?
I WOULDN'T CARE FOR YOU IF YOU LIVED IN A PALACE "LEO" SHUT THAT DOOR
HAVE YOU A CARD OR A CIGAR?
PROFESSIONAL DEPT
I WONDER IF YOU STILL CARE FORRRR — MEEE
DO YOU KNOW TED I COULD DIE SINGING THAT SONG
DO YOU ALL THAT SINGING MR. PRUNE
GO AHEAD AND DIE, AND LET THE SONG LIVE
THAT AIN'T THE WAY I WROTE IT

ED AL

GALLAGHER & SHEAN

AVAIL THEMSELVES OF THIS OPPORTUNITY TO THANK THEIR MANY WELL WISHERS FOR THE COUNTLESS COURTESIES EXTENDED SINCE THE REUNITING OF GALLAGHER AND SHEAN. MANAGERS, AGENTS, CRITICS AND PUBLIC HAVE UNANIMOUSLY BECOME OUR BOOSTERS

"Mr. Gallagher, Mr. Gallagher, do you remember back in the old variety days
When Tony Pastor was alive, he paid big acts seventy-five,
Like Weber and Fields, the Russell Brothers and the Rays."
"Mr. Shean, Mr. Shean, as I look back it seems like a dream.
Six and seven shows a day, 40 per was darn good pay."
"Did we get it Mr. Gallagher?" "If we were lucky Mr. Shean."

MANY THANKS to our representative ALF. T. WILTON

MISS HETTY KING

Takes this means to thank all her friends for their kind wishes and telegrams on her opening success at the Winter Garden, New York.

SECOND WEEK NOW

Gowns *Wraps*

Henry Roelliver

Typifying

Art in Dress

as Demanded

by Women of Culture

—

PARK AVENUE AND FIFTY-SEVENTH STREET
NEW YORK

Suits *Furs*

Christmas Mirror

OUT

the latter part of December

Remember Last Year's!

This Year's is Better Yet!

Reserve your space now and send in your copy later.
This will give you position in the front of the book.

133 W. 44th St., New York

The New Plays

Good Morning Dearie at the Globe—Lionel Atwill in the Grand Duke—Helen Hayes In Golden Days—The Wandering Jew

"GOOD MORNING DEARIE"

Dillingham Has Hit Show

Musical comedy in two acts, presented by Charles Dillingham at the Globe Theatre on Tuesday evening, November 1st, 1921. Book and lyrics by Anne Caldwell, with music by Jerome Kern, staged by Edward Royce. Costumes designed by Herman Patrick Tappe; scenery by Gates and Morange; shoes by Barney and I. Miller; men's clothes by Earl Benham. Orchestration arranged by Stephen Jones.

CAST

Florrie ..... Ruth Williamson
Cherry ..... Lilyan White
Fat ..... Patricia Clark
Margie ..... Pauline Hall
George Mason ..... John Price Jones
Ruby Manners ..... Peggy Kurton
Madame Bompard ..... Ada Lewis
Billy Van Cortlandt ..... Oscar Shaw
Gimpy ..... John J. Scannell
Rose-Marie ..... Louise Groody
Chesty Costello ..... Harland Dixon
Steve Simmons ..... William Kent
Cutie ..... Marie Callahan
Kirby ..... Raymond Moore
Sing Lee ..... Otis Harper
Hoi Fat ..... Irving Jackson
Lim Ho ..... Edward Le Febvre
Pierre ..... Joseph Vigo
Gigi ..... Daniel Sparks
Mrs. Greyson Parks ..... Roberta Beatty
Miss Hetherington ..... Gertrude Feeley
Pauline ..... Hoebe Halpin
Dorothy ..... Miriam Miller
Muriel ..... Muriel Harrison
Winters ..... Spaulding Hall
Sylvia } ..... Darling Twins
Harriet }
Maurice and Hughes in their New Dance Creations

Charles Dillingham's luck has changed. For after all is said and done success in the theatre is largely a matter of luck. Why one Dillingham musical comedy should succeed and another fail can't be explained. They are all good. They all have more taste and delight than the work of any other manager in town. And yet some are utter failures. And others are great successes.

So let it be recorded at once that he has a great big hit in "Good Morning Dearie" at the Globe.

Anne Caldwell wrote the book and Jerome Kern the music.

The book? Really it's "Bertha the Sewing Machine Girl" without some of Mr. Woods' melodrama. But it has melodrama. A little girl—*à la* "Sally"—meets a millionaire and at eleven-thirty they are to be married. What more do you want? But in these things it's not the story that counts. It's what they do to the story. The garnishing. And here she garnishes it with fast movement, a lot of dances and Edward Royce. And the sum total as I have said is a success. There's a fight, some charming gowns, six scenes, sixteen sunshine girls, and a capital cast.

The music? Jerome Kern has a number of hits. And when a show has hits which the public will ask for when the public dances the music must be good. Once or twice Kern tries to be a musician and succeeds. But then he sees that being a musician will not do for successes and a melody follows.

The cast? Oscar Shaw at his best. Louise Groody grows in her sureness. And dances well. Harlan Dixon dances and acts better than any dancer we have ever seen. William Kent is occasionally funny. Ada Lewis is always funny. And there are two others who deserve a word. Pauline Hall and Marie Callahan.

And finally, but he should have been first, the Edward Royce. Every musical comedy director in town should go to school to this man. His finish, his charm and his heightening of every value isn't, I think, equalled by any other producer of musical comedy anywhere.

S. Jay Kaufman.

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"THE WANDERING JEW"

Belasco's Spectacular Drama at the Knickerbocker

A play in four phases by E. Temple Thurston. Based on the ancient legend of the Wandering Jew. Costumes by Freisinger. Wigs by Hepner. Shoes by Miller. Scenery painted by Gates and Morange, and constructed by the McDonald Construction Co. Electrical effects by Kleigl. Produced by David Belasco and A. L. Erlanger at the Knickerbocker Theatre, October 28.

CAST

Judith ..... Helen Ware
Rachel, Mathathias' sister .. Thais Lawton
Mathathias, the Jew ..... Tyrone Power
Du Guesclin ..... Ralph Theodore
Boemond, Prince of Tarentum ..... Robert Noble
Godfrey, Duke of Normandy ..... Bishop Dickinson
Raymond of Toulouse ..... Lionel Adams
Issacher, an old Jew ..... Howard Lang
A Page ..... Augustus Anderson
Jeanne De Beaudricourt .... Miriam Lewes
Phirous, a man at arms ..... Melville J. Anderson
Mario, a servant ..... Chas. W. Burrows
Andrea Michelotti, a merchant of Messina ..... Albert Bruning
Gianello Battadio ..... Adele Klaer
Al Kazar, a Moorish servant .. Robert Noble
Tazzaro Zapportas, a Jewish merchant ..... Sidney Herbert
Maria Zapportas, his wife ..... Virginia Russell
Arnaldo Zapportas, his son ..... Augustus Anderson
Ollalla Quintana, a harlot ... Belle Bennett
Gonzales Ferara ..... Edward Kent
Alonzo Gastro ..... Howard Boulden
Officials of the Inquisition
Juon De Texeda, Inquisitor General ..... Howard Lang
Councillor ..... Emmet Whitney
Councillor ..... Chas. W. Burrows
Officer of the Inquisition, Bishop Dickinson
Officer of the Inquisition, Melville J. Anderson
Soldiers, Councillors, Etc.

I wonder if Mr. Belasco had anything to do with it, "The Wandering Jew." The only Belasco touch, so far as I could see, was the speed of the performance. Not, please understand, that I mean to minimize Mr. Latham's credit. But as in a Hopkins or a Cohan or a Belasco production there are always distinct evidences of the work of these men.

"The Wandering Jew" isn't a play. It's a series of plays. A series of episodes. Each sufficient in itself. Each dramatic and compelling. And written so that it must find a tremendous interest in Jew and Gentile. At the outset the Jew is cursed with everlasting life. Then follow a series of persecutions down the ages until the Spanish Inquisition is reached. There his soul sees the light of Christ and he dies. In the bald telling no notion of the beauty. And seeing the light of Christ is not propaganda for converting Jews to Christianity. The Jew is always saying that Christ is a Jew and that he is the only Christian. E. Temple Thurston, who wrote it, has, it should be added, made the suspense a matter of just how it would all end. Of just how the Jew would be made to look upon the face of Christ. And to do this without making it propaganda is no little feat, as you will see when you see the play.

There are bound to be comparison with "Ben Hur," but this has no scenic effects to lure the crowd. Its effects are rather more of story and acting. And that will be its appeal.

Of the acting it seemed to me that the best was Howard Lang in two characters. The difference between his work and that of Tyrone Power—who acts the title rôle—is that Mr. Power seems always to be reading lines and never to be thinking about them. That is, we do not see him think as we do Mr. Lang. In the final scene he has less of this abstraction, but it is his physical rather than his mental or spiritual side that carried his performance.

Helen Ware had all too little to do. Merely one death scene. Albert Brunning, too, was wasted. Sidney Herbert is always excellent. And Belle Bennet the night's triumph.

S. Jay Kaufman.

. . .

"THE GRAND DUKE"

Lionel Atwill in Guitry Play

Comedy in three acts by Sacha Guitry. Produced by Belasco at the Lyceum Theatre, Nov. 1.

CAST

Grand Duke Feodor Michaelowitch ..... Lionel Atwill
Michel Alexis ..... Morgan Farley
Vermillon ..... John L. Shine
A Servant ..... H. Percy Woodley
A Hotel Page ..... Edwin Dupont
Mlle. Martinet ..... Lina Abarbanell
Marie Vermillon ..... Vivian Tobin

The new Sacha Guitry comedy which brings Lionel Atwill who delighted play-goers with his "Deburau" of last season, back to New York, is witty and distinctly Parisian, in flavor. The play was written by Guitry for his father, and was played by him in Paris last season.

In presenting Mr. Atwill in the leading part, Belasco again displays his rare judgement in picking players to suit the parts, for in spite of his lack of years, Atwill makes the Grand Duke an admirable study of advancing years. The Duke discovers a natural son in Paris of whose existence he had previously known nothing. His assumption of authority over the destinies of the boy, and his fatherly pride and secret amusement over the various love affairs of his boy, Mr. Atwill reveals with all the whimsicality of the French original. The final scene at the breakfast table, where the Duke eats a simple meal of Russian caviare, Italian sausage, Spanish brandied peaches, and tea from India is entertaining. He talks over the romantic affairs of his son, and offers his valuable suggestions and advice along those lines.

The English translation, done by Captain Achmed Abdullah, is for the most part, a fairly good adaptation of the original version, and much of the French delicacy of touch is retained. Morgan Farley plays the son with skill and an appreciation of the part. Lina Abarbanell and Vivian Tobin are the two feminine members of the cast and both are good. Belasco has mounted the production with his usual care of detail. The entertainment is good comedy for the sophisticated, but not "for the young girls."

Homer Dwight.

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"GOLDEN DAYS"

Helen Hayes in Comedy of Youth

Comedy in four acts by Sidney Toler and Marion Short. Produced by Geo. C. Tyler at the Gaiety Theatre, Nov. 1.

CAST

Betsy ..... Jo Wallace
Miss Shiny ..... Florence Earle
Mrs. Simmonds ..... Blanche Chapman
Mary Anne ..... Helen Hayes
Mrs. Kirkland ..... Mina Gale Haynes
Felice ..... Camille Pastorfield
Richard Stanhope ..... Donald Gallaher
Trella Webb ..... Ruth Harding
Elaine Jewett ..... Selena Royle
Lloyd Henderson ..... S. Iden Thompson
William Barclay ..... Robert Fiske
Pattie Ellison ..... Jean May
Teddy Farnum ..... Russell Medcraft
Charlie Mason ..... Alexander Clark, Jr.
Edgar Allen ..... Justin Lees
Annabelle Greely ..... Minna Henderson
Florence Austin ..... Marion Buckler
Walter Moore ..... Wellman Parsons
Jessica Devine ..... Ann Wallace
Frank Marvin ..... Arthur Christian

Having abruptly abandoned "The Wren" Helen Hayes reappears in the same theatre in "Golden Days" a comedy of youth. It is a new version of the world-old Cinderella plot, showing a poor country girl brought to the city by a rich aunt who plays the "fairy godmother" role. The reason for this, is to bring to his senses a faithless youth who has jilted his country sweetheart and fallen for a New York society girl. The young man is tamed, but contrary to the general thought, he does not get the little Cinderella girl. Another, and more worthy chap, is there to play Prince Charming to her Cinderella.

Helen Hayes, one of the most interesting ingenues on the stage today plays Mary Anne with a quiet charm and naturalness that is truly a rare treat. Donald Gallaher, also recently with another Broadway show which sought the storehouse, is the manly hero who finally gets Mary Anne. He has a peculiar style all his own, and it has been said that his assurance is over-done. Personally, we rather like him, even in parts like this. The rest of the cast, which is composed almost entirely of very young players, is adequate. Jo Wallace as Betsy, the hired girl, was most amusing. Jean May made much of a small part. Russell Medcraft as Teddy, was the "life of the party" to perfection. Mina Gale Haynes as the aunt and Blanche Chapman as the mother were both fine.

H. K. Wheat.

. . .

Gordon To Produce "Half Fare"

Kilbourn Gordon's next production will be that of "Half Fare," a play by Fannie Kilbourne (who, notwithstanding the similarity of names, is not related to the producer), whose work as a writer of fiction is well known to readers of the Saturday Evening Post, The Ladies' Home Journal and other periodicals. "Half Fare" is Miss Kilbourne's first play and will be produced by Kilbourn Gordon, Inc.

ELAINE HAMMERSTEIN — *Who is starring in Selznick productions. Her latest pictures are "Handcuffs and Kisses," and "Remorseless Love."*

In the Song Shops

By Jim Gillespie

Sidney Caine Leaves Jack Mills—To Open Own Publishing House—Many Music Men at Lopez Opening

1. Wolfe Gilbert, one of America's foremost songwriters, whose never to be forgotten song "The Robert E. Lee" has gone down in history as being one of the most popular numbers ever published. Two of Wilfie's latest numbers "Down Yonder" and "Stop and Rest Awhile" are now riding on the high waves of success, to say nothing of his ballad "If You Like Me Like I Like You" which found instant favor with all lovers of good songs

MUCH surprise was caused in music circles this week when it became known that Sid Caine formerly General Manager of the *Jack Mills* concern had severed connections with that firm. Upon closing his desk last Saturday afternoon *Sid* took the office by surprise by making the startling announcement that through mutual agreement *Jack* and himself had agreed to part company for the purpose of permitting him to branch out in the music game as a full fledged publisher and that beginning Monday he would take over offices at 145 W. Forty-fifth Street. Since being connected with *Mills, Sid* has made numerous friends both in and out of the profession and while he has been contemplating the above move for quite some time the details were guarded with the utmost secrecy.

It is a known fact that several publishers have been angling for his services as he is known throughout the profession as an A1 financial man, but with the publishing object in view he found it necessary to reject all offers. In entering the field as an independent publisher *Sid* has the best wishes of all who know him and upon leaving the *Mills* concern he paid his former business assocates a glowing tribute by saying that were he not entering business for himself he would not consider parting company with his pal *Jack Mills*. *Sid* will be listed as *S. C. Caine, Inc.*, and will start work on some new numbers for immediate release. If good wishes and dogged determination amount to anything *Sid* in spite of the hard times is bound to forge ahead so here's wishing him the best of everything. *Samuel Buzzell* succeeds *Sid* as General Manager of the *Mills* Concern.

Another member has just joined the large family of *Mammy* numbers, and our old friends, *Stark and Cowan*, are the sponsors of this latest arrival. *Write and Tell Your Mammy* is the name, and it was written by *Will Donaldson, Billy Frisch* and *Bernie Grossman*. *Ruby Cowan*, who has been Chicagoing for quite some time, picked up the song while dusting along State Street, and he immediately wired *Mac Stark* to be on the lookout for the new arrival. It's a live-wire number, can be used as a fox-trot or ballad, and has already made the acquaintance of a number of well-known acts.

E. B. Marks Has Dug

another new number with the plot woven around the love affairs of a plumber. The title of this latest lead pipe cinch is *Wait Till You See Me On Sunday*. It was written by *Caddigan* and *Story*, two plumbers, beg pardon, we mean song writers who receive their mail in Boston. *E. B. M.* is very strong for the *Sunday* number and claims it is being shouted all over Beantown. Sounds like a *Common* statement.

Judith Rothstein, who for the past few months has been receiving her telephone calls in the executive offices of *E. B. Marks*, has returned to the Forty-sixth Street office, where she will look after the professional end of the business as well as interpolating *Marks* numbers in current productions. A big job for a small girl, but, then, good things come in small packages.

Alex. Sullivan and *Harry Rosenthal*, who turn out numbers with the rapidity of an adding machine, have just completed a new royalty gatherer entitled *Tell Her With Kisses*, which has been turned over to *Leo Feist* for safe keeping. The boys hate to slight *Georgia Rose*, but they just can't help talking about their latest discovery, and, after hearing it, we really don't blame them.

Yoo Hoo, Come Here

we want to tell you something. We just found *Maurice Richmond* earnestly talking to *Jack Robbins*, and, owing to our good hearing, we heard him say, so far we have only sold 78,000 copies of *Yoo-Hoo*, don't you think we had better start working on the number?

Al Beilin is in again, but this time he's with us for just a moment. Go ahead, *Al*. I merely wish to say that *Harold Rose*, formerly of the Philadelphia office, is no longer connected with the *B'way Music Co.* Thank you for your kind attention. If you will grant me one more second, I would like to mention that *Dapper Dan* is without doubt the greatest—Ooh! Who threw that? It's your own fault, *Al*; you should have ducked while you were healthy.

The Publishers Turned Out

double forte last Friday night in honor of *Vincent Lopez*, who with his jazzological organization has been engaged to sprinkle melodious propaganda throughout the spacious enclosure of the grill room at the Pennsylvania Hotel. Quite a few of the boys appeared in evening harness but the majority of them remained comfortable which, however, should not be taken as a reflection on the advocates of the black and white scenery. No indeed. They were there for show and brother what a show they were! They came to pay their respects to *Vincent* with the waiters doing the collecting and *Vincent* supplying the receipts in the form of numbers. *Jimmy Flynn* was leading a tuxedo around by the hand trying to keep his mind off Madison Square Garden until *Vin* burst forth with a *Feist* number which brought *Jimmy* back to the family fireside. *Mack Goldman, Solly Cohn* and *Irving Bibo* were also encased in evening shrouds but refused to move for fear that someone might yell waiter. After mitting the tin pan alley delegation, *Vincent* who believes in *say it with music* went into action at ten o'clock for the purpose of giving the customers an opportunity of testing the floor. After a thorough test which lasted fifty-five minutes the traffic in soles was broght to a halt which resulted in *Vincent* and his melody dispensers almost toppling over from exhaustion. If Friday night's reception can be taken as a criterion *Vincent* won't have to do any road work in order to take off weight. The guests were hungry for music and *Vin* had a tough time in trying to satisfy their appetites.

SONGS THAT ARE MAKING A HIT IN VAUDEVILLE

Somebody's Mother . . . Three Chums
Birds Of A Feather, Frank Fisher & Elsbie Gilmore
Weep No More My Mammy . . Joe Darcey
Swanee' Hula . Charles Olcott and Mary Ann

Among those present were *Alex Sullivan, Harry Rosenthal, Billy Cripps, Leo Lewin* and others too numerable to mention to say nothing of *Leo Erdodi* who previously conducted the orchestra in the grill.

Cameramen Invaded

the offices of *Wolfie Gilbert* last Monday morning, and after much coaxing *Wolfie* was persuaded to arm himself with a pencil and paper so that the lens experts could shoot him in action. The movie men were sent over from the *Loew* headquarters for the purpose of grinding out a few reels of *Wolfie's* official duties as a song writer, so that the film may be exhibited in various theatres where *Wolfie* is booked to appear. The director happened to remark that *Wolfie* should register, and *Wolfie's Dad* loudly exclaimed, "Register? My boy always registers, and he votes every election day."

Is That So!

Dave Ringle and *Rudy Weidoft* have formed a new writing combination which gives promise of becoming one of songland's most popular teams. Though together but a short time, the boys have written three cracker-jack numbers, entitled *Give Me a Wee Bit of Love, Dear, Zuki* and *Precious*, and the present time finds them busily engaged on two others which will shortly be ready for publication.

Sybil Vane, the well-known prima donna, who returned recently from London, has written a ballad in collaboration with *Louis Breau*, entitled *The World Is Just a Beautiful Song*, which will be added to her repertoire for concert work. *Belwin* controls full publishing rights.

Frank Goodman, of *Goodman and Rose*, will shortly visit Chicago for the purpose of acquainting the *Windy City* residents with the firm's latest number, *I've Got My Habits On*.

Through the medium of the post office we have been informed that the *Riviera Music Co.*, of Chicago, have taken over a new number which answers to the name of *All of You*, and the publishers want all of you to know that their new song is rapidly becoming the talk of Chicago.

Bob Luders, sales manager for the *McKinley* firm, has left for an extended trip through New England in behalf of the *McKinley* catalogue.

Jack Shildkret, whose orchestra has been one of the features of the *Little Club*, will be succeeded by *Al Jocker's November 7th*.

It is being strongly rumored throughout music circles that *Ben Selvin* will shortly sever his relations with the management of the *Moulin Rouge*.

May McEvoy has been starred in the "Morals of Marcus," a *William S. Taylor* production just completed.

Geoffrey Kerr, who played the rôle of *Prince Charming* in the stage play "Just Suppose," will appear as a young wastrel in "Love's Boomerang," the Paramount picture which *John Robertson* is making in England.

Zasu Pitts has been cast as *Jennie Dunn* in *Ethel Clayton's* latest feature, "For the Defense."

Paul Powell, who recently completed "The Cradle," starring *Ethel Clayton*, has begun work on another production with *Miss Clayton* in the star rôle.

Charles K. Harris has accepted a new ballad from the pen of *Eugene West*, entitled *The Easiest Way*, which, according to the celebrated *Charles K.*, looks like another *Broadway Rose*. The number will be published immediately, and *Mr. Harris* wants the entire world to know that he intends loosening up the old money bags in behalf of the song. Jingle, jingle, it sounds like a page.

At the Vaudeville Houses

Bessie Clayton at the Palace—Harry Carroll at the Riverside—Hetty King Repeats at Winter Garden

PALACE

Bessie Clayton Heads Bill

Bessie Clayton (undoubtedly in a class of her own) is this week's feature at the Palace Theatre. This is written with due respect to her supporting company but it is *Miss Clayton* who is the magnet. A new dancing production review in another column is without doubt her greatest contribution to vaudeville. The bill as a whole is dance heavy but this type of entertainment as constructed on the Palace program is highly entertaining.

Anita Diaz's monkeys open the bill with some aerial stunts. The turn made a great opening and by those present was well appreciated. *Martha Pryor* held the dreaded second spot with a routine of well-selected numbers. *Miss Pryor's* voice, volume and enunciation satisfied the booker's judgment in picking her for the Herculean task she was designated to.

Paul Whitman and his *Palais Royal Orchestra* are still at the Palace. The reason of their continuing presence is problematical. *Whitman* and his supporting musicians are undeniably an entertaining attraction to the auditor whose weekly attendance at the Palace has become chronic. *Whitman* has now, after four weeks, developed ino a great excuse for a smoking period. Personally we would rather hear Keith's boys band.

Herschel Hendere, one of vaudeville's chosen showmen, and a great ivory tickler, followed the band, but after his initial number those present seemed to favor the soloist in preference to the preceding group in so far as their appreciation of music was concerned. Henlere scored a decided hit.

The Love Race, a miniature musical comedy, is back at the Palace and with the *Love Sisters*, a singular attraction by themselves, was easily one of the big bits on the program.

The *Mosconi Brothers* appearing at the time one would naturally expect the motion pictures held the capacity house seated during their entire routine. *The Avon Comedy Four* simply lived up to expectations. That is sufficient. *Siegel & Irving*, a hand balancing combination, closed the show. O'CONNOR.

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WINTER GARDEN

Hetty King Again Headliner

Elaborate dressing failed to camouflage a very scant house Monday evening, which was by far the poorest attendance seen at this house since the inauguration of Shubert vaudeville. Three acts were held over from last week.

The Arco Brothers, in an athletic strong turn, opened. They held their own from start to finish. *Rudinoff*, with a smoke etching and whistling novelty, pleased. The act was entitled to the amount of applause received at the finale.

Weber and Friedlander present a musical comedy playlet, *Cave Man Love*, featuring *Richard Bartlett*, *Zella Rambeau* and *Helen Coyne*. It is the usual *Friedlander* turn, and with a little condensing the act will be very good. The entire cast is a capable one. The act is in five scenes, the first being that of the *Present;* second, *In Medieval Times;* third, *In Ancient Egypt;* fourth, *In Prehistoric Times*, and the fifth scene, *The Awakening*. The musical numbers throughout are very tuneful, and several caught the ear of the few that witnessed the Monday night performance. The following numbers were sung: *I'm in Love With You, Somebody to Love, Medieval Dance, When Knighthood Was in Flower, Floating Down the Nile, Egyptian Dance, Cave Man*, and *When I Used to Be a Cave Man*. The act received several curtain calls on the finale.

Lord-Ain, the phenomenal Italian operatic vocalist, has been held over a second week. He did not do as well Monday evening as he did on his opening. It may have been on account of the small house. His repertoire was changed about, and his entire act was enjoyed immensely.

Donald Brian and *Geraldine O'Brien* are making their first vaudeville appearance this week. (New acts.)

The Lockfords are also playing their second week, and these clever dancers are getting as much applause honors as they received on their opening week. They certainly have given the American dance stage something new.

Hetty King is again the headline attraction, and *Miss King* could headline a third week, for her personality and showmanship would make any one see her and enjoy her work more than once. Her numbers are practically the same as last week's, with the exception of two. *Miss King* closed intermission and succeeded in walking off with the evening's applause hit.

Vardon and Perry, with their instrumental and singing turn, had a hard time getting the audience to appreciate their efforts. Although all their showmanship was brought into play, the act failed to get the applause they usually receive. They exited to very little applause.

Mason and Keeler offered their comedy one-act playlet, *Married*, and kept the entire house in good humor with their up-to-date comedy. *Mason's* character of a *Drunk* is well portrayed, and he held the entire house with his humorous comedy. They succeeded in getting several curtain calls on their exit.

Mlle. Nana and *Alexis* closed a good bill. ROSE.

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COLONIAL

Gallagher and Shean Score Usual Riot

Annabelle, with *Joe* and *Sherman Trennell*, gave the bill a good start with some good acrobatic work, featuring equilibrist and gymnast work. *Dave Roth* almost stopped the show in the deuce spot with his offering of piano, novelty-violin and dance work. Roth is a dandy showman and a good performer.

Things started to break here, and mostly against *Frances Pritchard*, who, with *Edward Tierney* and *James Donnolly*, offered *The Dance Duel*. The music cues were bawled up; the trio suddenly seemed to forget their routine.

Harry Burns and *Steve Freda* received a reception on their entrance and left them crying for more.

Elsa Ryan, with *Rodney Ranous*, offered *Peg-For-Short*, a vehicle that is not extraordinarily heavy as regards an unusual plot, but which serves the purpose of bringing out *Miss Ryan's* lovable personality to its fullest. The finish was spoiled by a late curtain, the pair holding the final picture until it became ridiculous, but which did not appear so, due to the clever wit of *Miss Ryan*.

Bobbe and Nelson opened the second half with their same routine of *His Girl* chatter. *Bobbe* is now singing *When It's Time to Go Back Home*, and *Eddie Nelson* is still doing *Mammy*.

Carl Randall, with *Dorothy Clark* and *Berta Donn*, offers another act of which any audience can't get enough. *Miss Donn's* work all through the act, and particularly in the *Peaches* number, is excellent.

Seldom has an act sprung into such instant favor as *Gallagher and Shean* have, which is an old story. But the way they hold an audience and make them want and want, and then want still more, is really something to talk about. *Ed Gallagher* is the best straight man in the business, and *Al Shean* is one comic in hundreds, and the combination make a pair of showmen that can't be beat. *Page and Green* did a good routine of acrobatics to a lot of walkouts, due to the spot, not the act. HOFFMAN.

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HAMILTON

Daphne Pollard Heads Strong Bill

The *Aeroplane Girls* gave the show a fast start with a dandy exhibition of aerial work in which they displayed their ability as contortionists and closed with an exhibition of iron jaw work that netted them five bows, and a few more had they cared to take them. *Jack Hanley* accompanied by a multitude of props juggled his way into the good races of everybody. His entrance got a snicker which developed into a long hearty laugh as he got warmed up to his work.

Edith Clasper and *Boys* with the *Boys* hardly noticeable so far as billing was concerned presented an interesting affair entitled *Love Steps*. The boys proved to be *Nelson Snow* and *Charles Columbus* and they also proved to be the outstanding features of the act.

Lewis and Dody found the going rather rough, their *Hello* number and gags failing to bring much response. However, the ventriloquist bit came to the rescue which resulted in the boys bowing off to a liberal hand. *Dave Schooler* collected the applause honors of the evening. He is assisted by four capable girls, one of which deserves particular mention for her personality and pep. We are referring to the plump little lady who portrays the part of *Syncopation*. She is a big asset to the turn and an excellent foil for *Dave*. *Dave's* piano playing was a classic, both his solos scoring heavily, the second one completely stopping the show. *Harry Cooper* followed intermission and received a rather tame reception. *Harry* still possesses a good voice and is an A-1 salesman when it comes to selling a ballad. He is using *Tuck Me to Sleep, Let By-Gones Be By-Gones* and his old medley of *Songs of Yesterday*.

Daphne Pollard was switched from next to closing and pranced on to a neat reception. *Miss Pollard* can be summed up as a small package of animation and personality.

Eddie Buzzell and his talented company experienced little difficulty in going over to their usual hit, though many patrons left during the action of the piece, probably due to the late hour. *Eddie* in the role of a wise-cracking *Hick* was a laugh from beginning to end and has two valuable associates in *Ethel Russell* and *Dolly Lewis*. *The Sterlings* in a roller skating offering closed GILLESPIE.

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RIVERSIDE

Harry Carroll and Yvette Rugel

Frank Browne, with his xylaphone turn, opened the show to a fairly filled house. His work won lots of applause for opening spot and he finished strong.

Jack La Vier, in a single talking act, was fairly well received. His work was fast, and well presented.

Charles Olcott and *Mary Ann*, in a singing offering, did very nicely on number three. Most of the songs in the act have been written by *Mr. Olcott*. With *Olcott* at the piano, *Ann* did most of the singing.

Albert Lloyd and *Earl Christie*, billed as *Two Southern Gentlemen*, had a hard time getting started. Although their material was fairly well put over, in all they attempted they were unsuccessful in having the audience in their favor.

Harry Carroll & Co., with his *Girl Revue*, featuring *Grace Fisher*, *Bennett Twins*, and *Harry Miller*, closed the first half. *"Varieties of* 1921" held down the headline spot and the Monday matinee honors went to the *Harry Carroll* turn.

The Royal Gascoignes, with their unique offering, featuring *"Bertha,"* a double-somersaulting dog, opened intermission.

Yvette Rugel was fairly well received with her singing repertoire. She wound up taking several curtain calls.

The International Nine closed the show. ROSE.

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MAJESTIC—CHICAGO

Gertrude Hoffman, Miller and Mack, Elizabeth Brice, Score

Vaudeville of the finest calibre is on view at the Majestic this week and those that sought entertainment this evening certainly found it in abundance here. *Samsted and Marion* opened the bill with a novel acrobatic act. They display some wonderful muscle control in the presentation of *The Bachelor's Vision.* This was accompanied by a lecture on physical culture by *Samsted*, who explained the benefits derived therefrom. *Joe McFarlan and Johnny Palace* offered *Volumes of Harmony*, the title of which explains the act. They were fairly well received.

A Dress Rehearsal, a travesty in one act by *Alice Gertsenberg*, held down the tray spot. It was well named when termed a travesty, being full of nonsensical comedy which registered very well. The supporting cast did good work. *Lady Tsen Mei*, the Chinese Nightingale, was next, opening with a Chinese song. This was followed by various songs sung in various dialects which she did very well and for which she received generous applause.

Elizabeth Brice, assisted by *Gattison Jones* and *Al Hockey*, put over her musical message, *Love Letters*, in good shape and style. *Jones* scored individually with his eccentric dance. This act is very novel and original in its presentation which is rare in vaudeville. It was a hit. *Miller and Mack*, the two *Bing* boys, kept the audience howling with joy with their line of chatter and hokum dancing.

Notable among the entertainers was *Gertrude Hoffman* presenting her gorgeous, highly colorful and artistic *American Ballet*. Replete with rich settings, marvelous costumes (such as they were), and real talent this act sets a pace for vaudeville difficult to follow. There were sixteen numbers, all dance numbers each one distinctly different. *Leon Barte, Miss Hoffman's* dancing partner does some wonderful work which was well received. *Michel Fokine* deserves credit for the staging of the entire act, a work of art. There is no vaudeville act of its kind that can begin to compare with it in any manner, shape or form. It is distinctly in a class by itself. *Miss Hoffman* is a showman, or should I say showman-ess, of the highest degree and this presentation proves it beyond any doubt. *Zarrell Brothers* closed the show with their acrobatic work which is up to standard.

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CALVERT.

STATE LAKE—CHICAGO

Four Marx Brothers Featured

Tony and George opened the show with the usual acrobatics. In the deuce spot were *Lowe, Feeley and Stella* who are a classy trio offering some clever songs and dances. They registered soundly with a number composed of the titles of various song hits of the past year or two.

Following them were *Jay Velie and Girls* who played the Majestic last week in the closing spot. He proved what he and the girls could do in a better position by scoring. *James Cullen* might be all right if he could be heard in the back of the house, the writer doesn't know as he was unable to figure out what it was all about.

The Four Marx Brothers and Co. moved to the State Lake from the Majestic, this week and duplicated their hit. They cut the opening part of their act which was a riot, but we suppose it had to be done on account of time. *Jimmy Lucas and Co.* went over with his nonsense and song revival. He taxes the memory on some of the songs, however. He maintained the speed set by the *Marx Brothers* and scored.

One of the comedy hits on the bill was *Hugh Herbert's* sketch, *Mind Your Business.* He has something clever and original and knows how to put it over. His characterization is very well done. *Adelaide Bell* has a clever dancing act which is very well staged. *The Sunshine Sisters* offered their singing and dancing act which was well received.

HARROLD.

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PALACE — CHICAGO

Julian Eltinge is Welcomed

The Palace should be a Mecca for the "tired business man" who is seeking a gloom chaser. A widely diversified and intensely pleasing bill is there to greet him this week with *Julian Eltinge* as the headliner who proves his right to the title. Opening the show were *Booth and Nina* presenting a 20th-Century Novelty. Nina plays a noisy banjo and Booth pulls a solid round of applause when he finally completes the ascension and descension of a stairway on a bicycle in a rather spectacular manner, his descent being a jump from top of said stairway. *Rodero Marconi* seconds it with his *Quibs and Queries* which was well received. *Frank Davis & Adele Darnell* who held down the trey spot at the Majestic last week with their *Birdseed* chatter did equally as well here, if not better. *Dainty Marie Meeker, Venus of the Air* thrilled her audience with her clever aerial work on a pair of rings, after opening with a musical number thereby proving her ability as a songstress. Her work requires not only strength but quite a bit of nerve.

Walter C. Kelly who provided laughs for the Majestic audiences two weeks ago did the same here. He kept the house in an uproar. Following *Kelly* came the incomparable *Julian Eltinge*. After seeing him there is not a question of doubt as to who is the foremost delineator of feminine characterizations. His costumes are the most exquisite creations we have seen, his manner of wearing them make the women gasp in admiration and envy. His entire act is one dazzling array of gold drops, gorgeous gowns and *Eltinge* personality. He made four changes, each gown surpassing the previous one until the last one stopped the show. He was forced to a curtain speech which he made very sincerely. His musical numbers are new and delightfully tuneful.

Sam Mann and *Associated Players* presented a sketch *Home-made Justice* from the pen of *Andy Rice*. It consists of a divorce case trial before a typical rural town Judge who had his own idea of justice. Even tho' being funny it possesses a moral, being real human stuff. *Sam Mann* as the Judge brings to the stage a character from life as found in a small town and does it very cleverly. The rest of the cast did good work. Then *Artie Mehlinger and George Meyer* the singer and the composer entertained with songs, both old and new. They scored well. *Mantell and Company* closed the show and held the majority in with their novel *"Le Petit Cabaret."* This is a musical comedy enacted entirely by manikins such as we used to see in the old Punch and Judy shows. The idea is unique and very well handled and makes an effective closer.

CHRIS.

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APOLLO — CHICAGO

Poor Show at Shubert House

With the exception of *Billie McDermott* and *Clark and Arcaro* the entire bill at the Apollo this week is small time vaudeville.

La Belge Duo opened the show with athletic feats requiring strength but containing nothing new. *Harper and Blanks* were deucing it. They are a colored team offering songs and dances that might get over on small time. Billed as *Excellent Farceurs* were *Mr. and Mrs. Mel-Burne their own laughing success, On the Sleeping Porch.* They should be ashamed to admit it is *their own.* It is terrible comedy, terribly acted and not worth writing about.

Sailor Bill Reilly was next with his song and some jokes that went flat. His voice is fairly good but personality is lacking which is a necessary adjunct in putting over a song.

Closing the first half were *Bert Clark and Flavia Arcaro*, the only high spot in the first half of the bill. Their stuff is clever and they went over as well as possible considering the size of the audience.

After the intermission came *Al Sexton* assisted by the *Frank Sisters* and the *DuVall Sisters* in an *"Aviators Romance."* This is a dancing act, well done. They all worked hard to put it over. *Tom Nip and Lew Fletcher* were next with another dancing turn, of an acrobatic nature. It was hard work for the amount of applause they received.

Then came the *Joker* of the bill. Billed as *The Big Broadway Musical Comedy Success* was *The Kiss Burglar*, condensed from hours to minutes, when it should have been condensed to nothing which it almost was. There were seven principals, none of them good, twelve chorus girls, three scenes with five musical numbers. That was in the program. But on the stage there were six principals, no chorus girls, two scenes and one musical number. It was a false alarm and went over as such.

Billie McDermott the saviour of the show followed and gave the people something for their patience in sitting through the bill waiting for him. His monologue went over as it deserved. Closing the show was *John Robinson's Military Elephants*, animal stuff we have all seen and know about.

This is the poorest show which has been booked into the Apollo since the Shubert circuit started active work.

CHRISTENSEN.

CLOWN NIGHT

Tommy Gordon Takes Charge to Aid Gallagher and Shean

Gallagher and Shean were scheduled to direct the Fifth *Clown Night* of the season at the *N. V. A.* Clubhouse on Tuesday night, and started with several numbers by themselves and different artists in the club. *Ed Gallagher* then announced that, owing to the fact that most of the acts which had rehearsed with him for the evening had been called out of town by bookings, the evening would have to consist of volunteer acts. He called upon *Tommy Gordon* to take charge of the entertainment

We wonder how many performers who were present on Tuesday night fully appreciate *Tommy Gordon.* We wonder how many realized that if *Tommy* hadn't jumped in, they would have gone home disappointed. Regardless of whether *Tommy's* humor is always good, or not good (which is not intended for a criticism), the little black-haired Irishman has shown himself to be what not only the *N. V. A.*, but every organization needs,—a club member whose heart is in his club, and one who gives himself entirely, unselfishly to that club. *Tommy* has appeared at practically every *Clown Night* since he originated them last season, with the exception perhaps, of times when he has been out of town. It must be realized then, that it is difficult to reappear every week before practically the same audience, and always have new material.

We realize that we are taking more space this week in giving a tribute to *Tommy* than to the review of the affair. But we feel that *Tommy* deserves it. For he hasn't been seeking it. So we'll do so at the risk of offending any other who may have helped in the past. If the performer has done so for the *N. V. A.*, and not for himself, we are sure that he or she will not be offended, but will agree that *Tommy Gordon* deserves all this and more.

But then again, it is only right to mention *Karyl Norman*, the *Creole Fashion Plate*, who has always been on deck with a new bit that is either the hit, or one of the hits of the night. This evening's affair was no exception. *Harry Burns* is another. *Jimmie McHugh* is always ready to play piano for the acts.

Among the many who helped *Tommy* on this Tuesday night were, *Gallagher and Shean, Jimmy Lyons, Janet of France, Chong and Rosey Moey, Nick Basil, George N. Brown, Roger Imhof, Harry Lorraine, Harry Puck, Herschel Henlere, Charles Olcott, Oscar Lorraine*, and others.

Several very good bits, that would have done credit to prepared acts, and which were all the better for having been impromptu, were offered, among the best being by *Tommy Gordon* and *Harry Burns* in a burlesque on *Gallagher and Shean, and Creole Fashion Plate and Cecil Mason* in a screamingly funny burlesque.

We may have omitted some. We trust they won't be offended. If they take it in the spirit which *Tommy* works, they'll realize, that *it's all for the N. V. A.*

HOFFMAN.

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EIGHTY-FIRST ST.

Joe Darcey Big Hit of Show

As in the Days of Nero, a novelty acrobatic offering, presented by *Hurio*, opened the program with a Roman atmosphere. Several of his aerial swinging stunts contained thrills. *Earl* and *Carl Pearson* and *Cleo Newport* put over some peppy and really original dance steps. Their table dance is as unusual as it is skillful. *Miss Newport*, at the piano, followed the dancing wonderfully, holding up the time to permit the conclusion of the acrobatic steps that sometimes broke the regular rhythm.

Bessie Remple, in a fishing sketch, *His Day Off*, for which *Frances Northstrom* is responsible, showed the comic possibilities that arise when a man takes his wife fishing. She rocked the boat and talked every minute, but, even at that, she caught a good-sized fish, while hubby only drew a "minny."

Frank Fisher and *Eldrie Gilmore* got laughs out of *Her Bashful Romeo*, a rural swain calling on his sweetheart and sitting on some chewing-gum. They sang well together. *Birds of a Feather* was well liked.

Joe Darcey, a blackface comedian with a good voice, told some snappy jokes and put over a bunch of songs with a great deal of pep. He sang *Ma, Weep No More, My Mammy, Now I Lay Me Down to Sleep*, and *Sunny Tennessee*. His act was the hit of the bill.

The familiar but none the less enjoyable *Two Little Pals* followed. *Jack Henry* and *Edythe Maye* are the featured players. *Harry Meyers* and *Estelle McMeal* contribute excellent support, and *Harry Pearce* and *Mabel Grete* dance pleasingly. Altogether it is one of the best tabloids there is, and the setting is attractive.

Elsie Ferguson, in *Footlights*, closed the program.

CONN.

44th St. THEATRE

Chas. T. Aldrich Stops Show

Lucy Gillett, a pretty girl in a Dutch costume with a pretty *Delft* blue setting, balanced plants, tables, chairs, and anything else that happened to be handy on her chin or forehead with seemingly no great effort.

Anthony a whistler, put over *Wang Wang Blues*, *Mimi*, and *If You Look in Her Eyes*, with plenty of flourishes. He also played the accordian, with *Just Like a Rainbow* as his principal number.

The Three Chums harmonized agreeably on *Who'll Be The Next One*, *Somebody's Mother*, and *Sunny Tennessee*. Their voices blended nicely, and their solo work was good.

Walter Weems, the Southern humorist, told a number of doubtful stories that were greeted with shouts of laughter after a perceptible moment had elapsed for the point to sink in. He also perpetrated *Nobody's Baby* and *Jabberwocky* on a mellow-toned brass tuba. His quiet style of humor, though scarcely very subtle, makes the quips all the more amusing. However, some of the street-car stuff might be omitted.

Alexander Carlisle offered *Lawrence Rising's* sketch "It Can Be Done"—showing how a New York girl put it over on a New York business man by pulling the old stuff. The scene is on the observation platform of an express train headed for Buffalo. The act is clever and went well. *Harry Corson Clarke* was good as the New Yorker.

After intermission *Charles T. Aldrich* made many of his lightning character changes, some of them in full view of the audience. He was greeted enthusiastically, and recalled many times. In fact he stopped the show flat until he made a speech in which he thanked the Shuberts for making it possible for him to appear in vaudeville. His specialties were all novel and caused the old comment "how does he do it?"

Lillian Fitzgerald, with *Billy Griffiths* at the piano, gave numerous imitations of how various people would sing songs. She really has a fine voice and we should think she would ruin it the way she abuses it! She has such pretty hands, and knows how to use them.

L. Lawrence and *Wm. B. Friedlander* presented *La Sylphe* in a new spectacular dance cycle called *Behind the Mask*, *Fletcher Norton*, who conceived the act and designed the scenery and costumes, danced with *La Sylphe* in the various episodes. The whole act is artistic and is executed with a fine attention to detail. The Chinese dance on stilts was unusual and must have been rather difficult.

Chuck Callahan and *Bobby Bliss* did some excentric clog dancing that was highly amusing. "Atta Boy, Petey," was good for a big laugh.

Maria Lo in "*Porcelains*" closed the bill with as dainty a posing act as has been seen in a long time.

CONN.

FIFTH AVENUE

Ordinary Show at Proctor House

The bill at the "Fifth Avenue" this week is one which cannot be called exceptionally brilliant. Probably the most clever act in the show is "*Toyland Follies*," which pleases the audience with its miniature dummies. The setting is to represent a theatre with boxes in which are the dummy spectators who show great signs of amusement and interest at the many and varied characters who perform on the tiny stage. This represents a great deal of clever originality to have such a wholly pleasing act from an acknowledged old time idea.

Jack Marley, the "*Jack in the box*," displays himself in a high state of nervous strain. He works at high pitch, sings at a high pitch and has the audience at a high pitch all the time. His jokes, some of which are rather clever, are all, nevertheless, sugar-coated pills.

Frank Dobson and His Sirens. *Frank Dobson* was there—and one of the sirens. There must have been some sort of epidemic which prevented the arrival of the others. Frank is quite clever, is light on his feet and in a certain way is entertaining. Evidently the substitutes for the "sirens" did not have time to practice their songs and dances, but the lights were rather dim all the time which made the spectacle a little easier on the eyes. There is no character, no distinction to the act.

Josephine Davis has a couple pleasing numbers, one of them being *Sunny Tennessee*, and the other being a rather clever imitation of Fannie Brice's "*Second Hand Rose*." *Miss Davis* is evidently capable of doing this interpretation quite perfectly, but in many spots she takes the audience far from Ziegfeld Follies.

Jones and Jones familiarize us with freight riding life of wandering negro jesters. Acts of this type are many but always seem to please the people. These grammar-bounds are clever, funny and sing rather well together, their actions are typical of the road faring race.

Sabini and his company are only mediocre in their ability to entertain. The old idea of "plants" in the orchestra and audience fails to be as pleasing as it did some twenty or thirty years ago. One of the "wops" is worthy of mention as a scalp contortionist.

La Dora and Beckman have a versatile and varied sort of act although its base is of the acrobatic type. *Miss La Dora* shows that she can dance quite gracefully, aside from which fact there is nothing in their offering which one is likely to remember.

GEORGE O. EVERETT.

ROYAL

Creole Fashion Plate a Sensation

About a half-filled house, cleverly dressed so as to look almost full, saw a bill made up of all standard acts. *Chong and Rosie Moey*, formerly of *Joe Howard's Revue*, did a routine of American dances, topped off with a tango, to an appreciative audience.

Johnny Nestor, dressed up as an iceman, even carrying a pick, showed a splendid baritone voice. His best number was his encore, being a medley of songs as great singers would sing them, and was well liked.

Ivan Bankoff & Co. held down the third spot with ease. His act is his own origination, and he certainly showed good judgment when he picked *Beth Cannon* as his dancing partner. She was liked much better than *Bankoff* and was always smiling, while *Bankoff* never even twitched his lips. They had the house with them from the start and had to take a few extra bows.

Emma Carus used the same house set as the preceding act, with the exception of a hanging lamp. She has added new bits here and there, but is the same good-natured clown as always. It was noticed that she bobbed her hair and tinted it red, this being remarked by herself in her opening song.

Claud and Fannie Usher was the third act to use full stage, and *Fannie Usher's* portrayal of the little girl is always a gem and took well here. *Mr. Usher* also held up his part well. They scored a big hit here.

Following *Topics of the Day* were *Powers & Wallace*, who started slow but went like wildfire at the finish. They got big laughs, but they were few and far between. Their conception of a small-town wedding was a *"wow"* and had much original comedy bits in it. This last bit set them off to a big hand.

The Creole Fashion Plate, with new gowns, songs and a new act, was the high spot of the bill. On his entrance he got no little applause, and it was surprising how many people were taken aback when he took off his wig. He then sang a number in overalls, and the audience showed vent to their feelings by whistling and much handclapping. He was not let off until he did three encores. He is sure giving *Julian Eltinge* a run for laurels.

Stan Stanley & Co. was the comedy hit of the bill, and he has the best audience act in captivity. His opening is new, being a search through the audience for anyone having whiskey in their possession and *Stanley* being found with a bottle. New bits have been added throughout the act and are as good as the old.

Irving and Jack Kaufman were programed next, but *Paul & Pauline* were on the anunciators. They have a good acrobatic act and held most of the audience to the end.

ALLEN.

ALHAMBRA

Fritzi Scheff and Vic Moore Head Fair Show

Davis and Pelle opened a bill with which there was something wrong. Good individual acts, but a show that seemed to lack something. The opening act is thoroughly modern. Lifting without a stall. Five minutes of enjoyable gymnastics. *Vincent O'Donnell* grinned his way through. Infectious. Pleasing voice, personality and delivery.

Travers and Douglas offered a comedy sketch. Good idea, but seemingly not pitched in the best vaudeville key. Did nicely.

Will Mahoney. Had no difficulty in swinging the comedy honors of the first half. He's spontaneous. He's irresistable.

Ray Raymond and *Melody Charmers* closed the first half. A combination of the old Pianophiends and a last year's dance act. And they even pull, "I'll-go-home-to-mother-well - that's-better-than-bringing-her-here." But their virtues seemed to equal their sins, as they finished to enthusiasm.

Aesop's Fables was cut. *Harry and Denis Du For* followed the *Topics*. They and the orchestra didn't jibe in some spots. But the boys didn't do their share to help the pitsters out. The orchestra did its best, but the boys just glared instead of taking special pains to emphasize their dance tempo.

Fritzi Scheff. The years march by and the coming generation wants its vaudeville with a *razz band*. Some of the Harlem comics weren't even considerate. They almost spoiled *Miss Scheff's* efforts to entertain those who really wanted to hear her. No one ever has, can or will sing *"Kiss Me Again"* the way she does.

Victor Moore and *Emma Littlefield* paralyzed 'em with their seasoned bare-stage comi-tragedy. The tragedy never reached the surface, but it's there behind the laughs, just the same.

Marion Saki & Company closed. *Miss Saki* and two dancing boys. She's apparently not out of her teens yet. She should go far. She can dance. So can the boys.

GILBERT.

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New Acts of the Week

Bessie Clayton & Co.

Dancing Eighteen Minutes in Full Stage, Special, Reviewed at the Palace

"A Box Party" is the title of the new dance specialty vaudevilled by *Bessie Clayton*, undeniably the peeress of all danseuse at the Palace this week. Those two lyric *hounds, Sam Lewis* and *Joe Young*, are credited with the musical department while the stage direction is blamed on *Bert French*. The affair is in two parts. To explain it would be traitorous. At any rate, when *Bessie* appears, through prologue demand and the dancing begins, with the *Versatile Sextette*, a recognized standard big time act in itself, from then on a genuine entertaining performance of the terpsichorean art begins and ends.

Miss Clayton, regardless of competition, and in this production she has surrounded herself with real competition, shows a few pedal stunts that brought the capacity house to a riot of unanimous applause. She danced singly, doubly, triply and in fours, and finally, dancing singly, made all previous efforts look simple. To-day, vaudeville has but one *Clayton*, insofar as athletic dancing goes. *Bessie* Clayton stands out like the proverbial silver lining in a dark cloud of "almost dancers." And *Bert Cooper* can be credited with surrounding Miss Clayton with a real production.

O'Connor.

Donald Brian & Co.

Songs and Talks, Ten Minutes in One, Reviewed Monday Evening at the Wintergarden

Donald Brian is doing a new vaudeville turn and in assisted by a comely young miss. *Geraldine O'Brien* is seen at the piano. Opening with a few jokes and stories which are only fair, he then goes in for a song entitled *My Darling*, after which he does a few dancing steps, which would be much better if left out. He again attempts more talk and sings an Irish song about *Grandma's Sunday Dinner*, fairly well delivered. His best efforts were a love song *I'd Rather Have Loved and Lost You*. For his finish he recited *It Takes a Heap of Living to Make a Home*. His recitation was delivered in a capable manner. *Miss O'Brien* assisted at the piano and joined in a few of his numbers; she was not much of an asset to the turn. In all *Donald Brian* has only a fair vaudeville act, and he certainly must be capable of offering a much better turn than he is at present.

Rose.

Alexandra Carlisle

"It Can Be Done," Sixteen Minutes in Full Stage Special, Reviewed at the Forty-Fourth Street

Alexandra Carlisle returned to the New York stage in a new comedy playlet, *It Can Be Done*, by *Lawrence Rising*. The scene is the observation platform of an express train running from Rochester to Buffalo en route to Chicago. The setting is cleverly devised, the rocking of the train, and the noises being particularly well handled.

Harry Corson Clarke as a smooth middle-aged successful business man settles himself for a good smoke on the observation platform of the train, hands the conductor a ten dollar bill with the understanding he is not to be disturbed. Presently, however, a very dashing blonde (*Miss Carlisle*) in a loud costume of red and purple comes out onto the platform and slips the catch-lock on the door as she enters. She tries all the usual *vamp* tactics on the man, even to threatening to throw herself overboard. Throughout it all he remains unperturbed, until she rings for the conductor and claims to have been attacked by the man. He proves his innocence by showing that the ash on his cigar is undisturbed, and that he has not moved from his seat since he first came out. He claims that "you can't fool a real New Yorker." However, just as he leaves the train at Buffalo, the woman lurches against him, and he departs minus his wallet. Which proves that *it can be done* even to a wise guy from New York.

Miss Carlisle is effective in the part, but with the recollections of her charming refinement in *The Two Virtues* with Sothern this part comes as something of a shock. However, she gets away with it nobly, though one feels it is a trifle forced.

Harry Corson Clarke is excellent as the New Yorker, and plays with a keen shrewdness that is admirable. *James T. Ford* is the conductor.

Conn.

Mr. Alexander

Songs, Sixteen Minutes in One, Reviewed at Proctor's, Mt. Vernon.

Mr. Alexander, with Allen Behr as accompanist, bestowed a number of Behr's own compositions on the audience in a very ordinary way. Mr. Alexander in particular showed much nervousness which should work off with time. His baritone is of fair quality and range. The extreme nervousness and not extreme fit of Mr. Alexander's dinner coat, however, threatened to break up the act, as a good part of the house thought him funny.

With more presence and the introduction of some numbers other than Behr's, the act should make good at the family houses.

Grady.

La Sylphe

Dancing, twenty-five minutes, in full stage, special set, reviewed at the Forty-fourth Street.

L. Lawrence and *William B. Friedlander* offered a new dance novelty at the Forty-fourth Street Theatre, featuring *La Sylphe*, with the capable assistance of *Fletcher Norton*, who conceived the act and designed the settings, which are most artistic.

It opens with a prologue revealing a huge mask on which a weird green light is thrown. From behind the mask comes the voice of *Mr. Norton*, reading, with rare diction, the *Tragi-Comic Mask*, written by *Curtis Dunham*. The first scene is laid in a Pagan temple. *La Sylphe*, wearing a golden mask, dances a whirling fire dance. In the second scene, after the intervening voice from behind the mask, a Japanese print is represented effectively. *Norton* sings a lilting song, *Lantern of Love*, and *La Sylphe*, in an ugly costume, gyrates with her customary back-bending suppleness. But why the hideous brown tights?

The third scene, in some ways the most delightful of all, represented a Chinese screen, before which *Norton* and *La Sylphe* are discovered on stilts. They do a quaint little dance, which was as odd as it must have been difficult to perform.

The final scene is called *The Last Dance*, and was written and staged by *Maud Earl*. *Mr. Norton* is seen as *Don Juan*, and *La Sylphe* a dancing duchess. There is a bit of drama in the scene, just as the police are breaking into her boudoir. *Don Juan* dances with her dead body in his arms, while the frightened maid hysterically assures the police that the duchess is but dancing as usual and that nothing is wrong. *La Sylphe*, with her startling boneless ness, is excellent throughout the four scenes. *Norton* works deftly and conscientiously, and much of the success of the act is due to him.

The lighting effects are well handled, particularly the changes in the mask scenes. There is a wealth of detail in the several settings, each of which is artistic and effectively executed.

Conn.

ORPHEUM

Eddie Leonard and Four Mortons Top Bill

A pleasing bill, with *Eddie Leonard* and *The Four Motors* sharing headline honors. The entire show ran smoothly and the acts were well placed.

Madelon and Paula Miller opened the bill in a routine of dances which scored them a fair hand.

Frank A. Burt, assisted by *Myrtle Rosedale*, held the dance spot to an exceptionally good encore. His selections on the flute were well received and his eccentric dances were also well-liked.

Owen McGiveny, in a dramatic episode entitled *Bill Sikes*, portrayed six characters all alone. His impersonations were well rewarded by a generous amount of applause.

Harry Breen was next. His "Nut" comedy was greatly enjoyed by the crowd.

Eddie Leonard, with special settings and leader, was next. The old boy was well received in his singing of *Mammy Eyes, Cleo* and *Roly Boly Eyes*. He is assisted by *Olive and Stewart*, exceptionally good dancers, who were partly responsible for the stopping of the show, three bows, and the house was yelling for more.

Hyams & McIntyre opened, after intermission, in full stage and special set in their skit, *Honeysuckle*, which scored them a good hand.

George McFarlane, the favorite baritone, with *Herbert Lowe* at the piano, was well deserving of the generous amount of applause accorded them.

The Four Mortons were next. *Sam* and *Kitty* are more popular than ever, and gave a great account of themselves. *Martha* and *Joe* were the outstanding hit of the act and came very close of stopping the show.

Charles Chaplin, in the "Idle Class," was good entertaining comedy for the closing, and kept the crowd in their seats until the finale.

Gorlay.

Stage Children Entertain Hospital Kiddies

The children of the Stage Children's Fund, of which Mrs. Millie Thorne is president and founder, are giving performances on two Saturdays of each month at the various hospitals where kiddies are confined to their beds. On these occasions the children distribute candy to the invalids which expense is sustained by the Fund. Many hours of real genuine pleasure is afforded the little unfortunates in this way.

20 YEARS AGO TO-DAY

Edward McQuade receives an offer from an English manager to produce his play, Winchester, in London, next Autumn. The play will probably put on a run in New York after the holidays.

Gertrude Haynes and her choir Celestial are playing a special engagement at the Grand Opera House during this week, in the production of the Fatal Wedding.

Will D. Cobb and Gus Edwards are at work on a play in which Edgar Atchison-Ely will be featured.

The new play that Daniel Sully will produce at the end of this season under the direction of Willis E. Boyer will be called the Old Mill Stream.

5 YEARS AGO TO-DAY

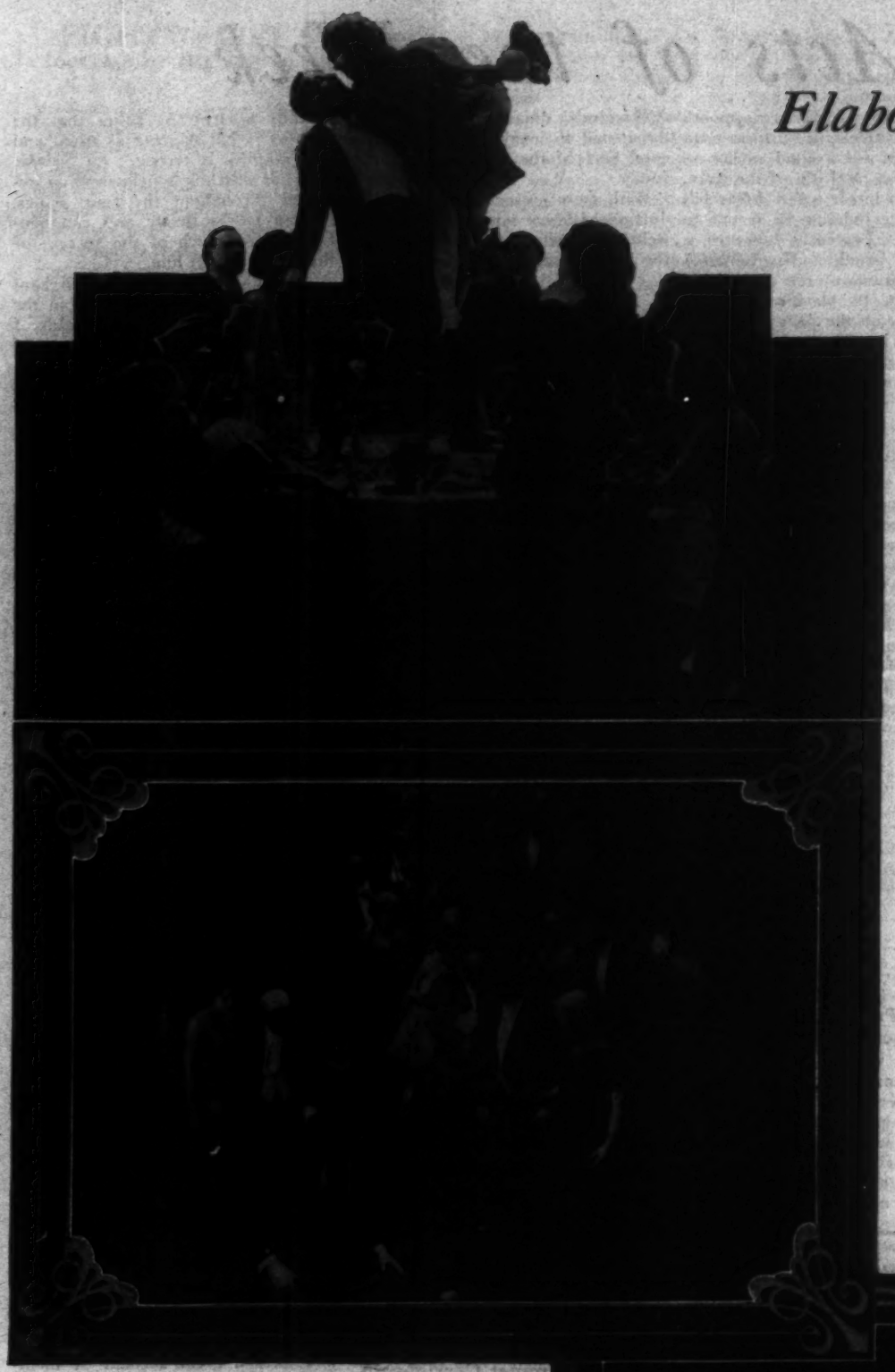
Billie Long, leading woman with Harry Green in the Cherry Tree, last season, is now with Emmet Corrigan in the "Van Loan Diamond," in the same capacity.

H. H. Frazee has engaged Helen Holmes as leading woman and Lorin Baker for the Juvenile Rôle in Otto Hauerbach's drama, "The Silent Witness" which comes to the Standard Theatre for election week.

Genevieve Dolaro Belasco, who was with Mrs. Leslie Carter last season in her vaudeville version of "Zaza" has been engaged by Ernest Shuter for his forthcoming play "Strings."

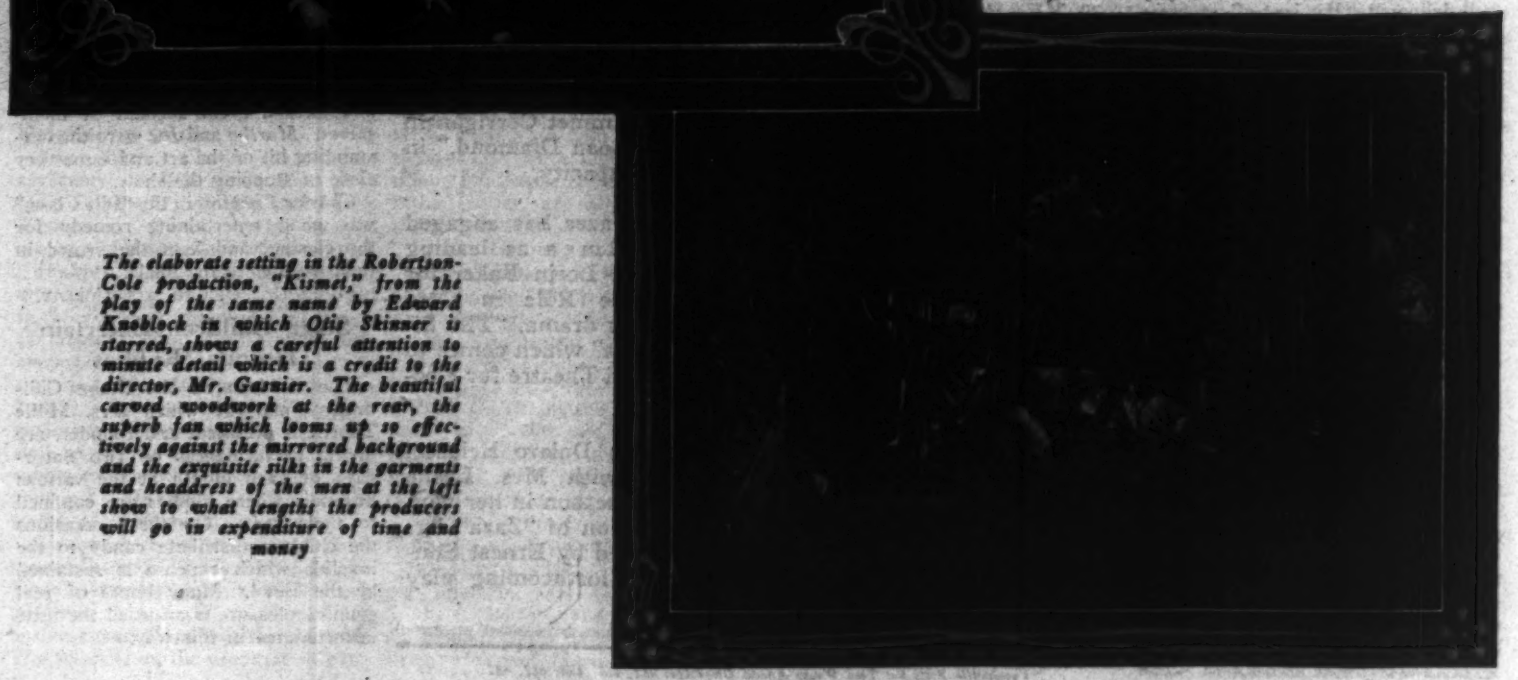
Vaudeville Bills for Two Weeks Ahead On Pages 652, 653, 680, 681, 682

Elaborate Settings



A lively dinner party where wine, women and song seem to incur no fear of prohibition. Rudolph Valentine in the Metro production of Vincente Blasco Ibanez's "The Four Horsemen of the Apocalypse" is joyfully holding this scantily clad maiden in his none too steady arms, as they pose daringly on the table. The surrounding couples are toasting the pair, and seem to be enjoying the scene to its utmost. No expense is spared in staging these elaborate productions

Another impressive scene from Metro all-star production, "Clothes," where the many guests, all in expensive gowns, are grouped closely together on the stairway gazing down in various stages of alarm at the man lying face down at the foot of the stairs. The gorgeous gowns of the women, the elaborate paneling of the spacious hall with its carved staircase and the costly vase standing at the left all indicate the wealth of detail displayed in the setting



The elaborate setting in the Robertson-Cole production, "Kismet," from the play of the same name by Edward Knoblock in which Otis Skinner is starred, shows a careful attention to minute detail which is a credit to the director, Mr. Gasnier. The beautiful carved woodwork at the rear, the superb fan which looms up so effectively against the mirrored background and the exquisite silks in the garments and headdress of the men at the left show to what lengths the producers will go in expenditure of time and money

Little Trips to Los Angeles Studios

With Otto Henry Harras

REX INGRAM has practically completed the cast for his special production for Metro of "The Prisoner of Zenda."

Lewis Stone will play the duel role of The King and Rudolf Rassendyll. *Alice Terry*, whose first big success was in Mr. Ingram's "The Four Horsemen of the Apocalypse" will be seen as the Princess Flavia in the Anthony Hope story.

Robert Edeson, star of the stage and screen will enact the role of colonel Sapt; and *Stuart Holmes* will portray Black Michael.

Walter McGrail, who has just finished the lead in a new Ethel Clayton picture, has been engaged to play opposite *May McAvoy* in the Realart production which has just started under *William D. Taylor's* production. Other members of the cast include *Edward Cecil, Chas. D. Bennett, Carrie Clark Ward, Arthur Hoyt* and the two "kid" actors, *Pat Moore* and *Mary Jane Irving*.

"Thou" Who Sings

in the wilderness in the screened "Rubaiyat of Omar Khayyam" is *Kathleen Key*. She was *Douglas McLean's* leading woman in "The Rookie's Return," and played opposite *Snowy Baker* in his Australian-made picture, "Fighting Jackaroo."

Ferdinand Earle, who brings "The Rubiyat of Omar Khayyam" to motion pictures, talked on the influence brought on the film world by the modern theatre movement before the Mummer's Workshop, a band of theatre revolutionists in Hollywood, last week.

"The Prisoner of Zenda" will be the next production of Metro that will be directed by *Rex Ingram*. *Alice Terry* and *Robert Edeson* will have the two leading parts. These two popular screen favorites have been the first selected by the director.

Pictures have become a regular part of the evening service at many of the Los Angeles churches. Nine of the largest churches in the city exhibited pictures at their night services on a recent Sunday.

Dana Todd will be seen in the next *Maxwell Karger* production for Metro which will be called "Kisses." *Mr. Todd* is fast coming to the front. After this he will be seen on the Goldwyn lot if all the future plans ring true.

Barbara Dean, musical comedy favorite, makes her screen debut in "Peter Ibbetson," the *George Fitzmaurice* production at the Criterion Theatre. Miss Dean plays the part of pretty *Mme. Pasquier*, mother of the hero of *George Du Maurier's* famous story.

Tom Lewis, old character actor on the stage, makes his screen debut in "Enchantment," the current attraction at the *Rivoli*, and gives a performance that is remarkably good-humored.

Bennett Musson, who played on the speaking stage with *William S. Hart* years ago, also makes a debut this week—that of scenarist. He wrote the continuity for "White Oak," the picture in which *Hart* is appearing at the Rialto Theatre this week, a story written by *Hart* himself.

Wallace Reid

is getting ready for another appearance in the screen prize-ring. His fight in "Peter Ibbetson" at the Criterion, where he knocks out a burly champion of the old days with bare knuckles, is one of the most thrilling and realistic scenes in the picture. Now he is in training for a fight in "The Champion," the modern story which is being pictured by Paramount.

Irvin S. Cobb's "The Five Dollar Baby" is about to be produced at Metro's West Coast studios, with *Viola Dana* in the stellar role, as one of the company's most ambitious features.

One of the numerous mechanical problems to be solved involves the construction of a section of New York's lower East Side for an important part of the picture.

Since it is hardly practical to erect a second Statue of Liberty and brooklyn Bridge for the purpose of the screen, it will be necessary to shoot several scenes on New York's water front, with its famous harbor skyline in the background. This series of unusual views later will be used in connection with the settings now under construction at Hollywood. *Harry Beaumont* will direct.

Dustin Farnum is to be seen in the role of a brutal sea captain in his latest picture, "The Devil Within," a mid-November release by Fox Film Corporation. The picture is nearing completion at the Fox West Coast studios.

In "The Heart of Doreon," the latest two-reel drama starring *Tom Santschi* which Pathé has scheduled for release the week of November 13, the star forsakes his well known western role and appears in the characterization of a French-Canadian. *Santschi's* splendid physique admirably fits him for this role of the Canadian woodsman. *Ruth Stonehouse* appears as Babbette, Doreon's sweetheart; *Edward Hearn* is Corporal Campbell, of the Royal Northwest Mounted Police; and Jay *Morley* appears as Jim Langdon, the stranger.

A Notable Cast

has been engaged to support *Pauline Frederick in* "Judith of Blue Lake Ranch," the filming of which was begun October 3 at the West Coast studios of R-C Pictures.

Bayard Veiller, head of the producing unit bearing his name, is filming *Justus Miles Forman's* story, "Tommy Carteret." Its screen title will be "The Phantom Bride."

Alice Terry, the featured player in Rex Ingram's productions "The Conquering Power" and "Turn to the Right" (Metro). Only a year ago Miss Terry was a California high-school girl

"THE SPEED GIRL"

Bebe Daniels in Lively Realart Production

CAST

Betty Lee ..... Bebe Daniels
Tom Manley ..... Theodore von Eltz
Carl D'Arcy ..... Frank Elliott
Soapy Taylor ..... Walter Hiers
Hilda ..... Norris Johnson
Mrs. Lee ..... Truly Shattuck
Little Girl ..... Barbara Maier
Judge Ketcham ..... William Courtright
Directed by Major Maurice Campbell.
Released by Realart Pictures.

Ever since she was a small child, Betty Lee had the speed bug. She used to run her little pushmobile faster than any of the boys in her vicinity. As she grew older she tried a bicycle, a pony, a car, and finally an aeroplane. Betty is saved from a runaway accident by Tom Manley, who soon after leaves to enter the navy.

Betty goes into the movies and makes good at once. Carl D'Arcy, a man-about-town, makes love to Betty, but she cherishes the little romance in her heart with Tom Manley. Tom comes home from a cruise, and Betty goes to have lunch with him. Tom is to leave that afternoon, and Betty turns his watch back, in order to keep him longer with her. When she learns how serious it is, she determines to get Tom there regardless of speed laws. Then they race with the train.

Betty falls into the speed trap, but she gets Tom to the train in time. The traffic officer arrives and arrests Betty. She is sentenced to ten days in jail. D'Arcy has planted a note (supposedly from another girl to Tom) in the gloves which Betty was carrying. Betty is so hurt at Tom that she agrees to marry D'Arcy, although she says she does not love him. But D'Arcy's plot is thwarted by the girl to whom the note was written. She tells Betty that it was written by D'Arcy to her, and not by Tom. Tom returns from his cruise and marries Betty.

Bebe Daniels plays with her usual snappy style, and the part fits her to perfection. She is a daring girl, and the speeding motor scenes are a joy to her, apparently. In other words, she IS Betty herself.

The rest of the cast includes Walter Hiers, the jolly fat chap, who is always good. Truly Shattuck and Norris Johnson are contrasting types. Theodore Von Eltz is a good hero.

HOMER DWIGHT.

Bebe Daniels and Walter Hiers in "The Speed Girl," a Realart picture

Bebe Daniels as the speed-mad Betty Lee, is sentenced to ten days in jail. Her mother is trying to console her

At the top of the page, Bebe Daniels is turning back Theodore von Eltz's watch in a scene from "The Speed Girl." (Realart)

"THE SWAMP"

Sessue Hayakawa in Big R-C Production

CAST

Wang ..... Sessue Hayakawa
Mary ..... Bessie Love
Norma ..... Janice Wilson
Buster ..... Frankie Lee
Mrs. Biddle ..... Lillian Langdon
Spencer Wellington ..... Harland Tucker
Johnny Rand ..... Ralph McCullough

Story by Sessue Hayakawa. Directed by Colin Campbell. Adapted to the screen by J. Grubb Alexander. Photographer, Frank Williams. Art Director, William Heywood. Released by R-C Pictures Corporation.

The bitter poverty of the great city "the Swamp" is emphasized in this newest picture from the Robertson-Cole studios in a well-played story from the pen of Sessue Hayakawa himself, who is starred in the production.

Mary, a pretty country girl, overlooks the genuine love of Johnny Rand, a sturdy farmer lad, and marries Spencer Wellington, a typical city chap, who pictures the life of the city in such glowing terms that Mary feels the lure is too strong. But about a year after their marriage Spencer leaves on a business trip and never comes back. Mary's little savings gradually decrease until there is nothing left when her baby boy is born.

Her son, Buster, sells papers and struggles to help out with the heavy expenses of his little mother. All the boys on the block torment Buster, but he is befriended by Wang, the vegetable peddler, and Wang's loyal horse Bimbo. Wang defends Buster in a fight with a bigger boy, and gets a black eye. Buster takes Wang home with him to have his mother tend to the injured eye, and while he is there the rent collector duns Mary for three months' rent. Wang pawns his horse to pay the rent for Mary, and takes little Buster into partnership.

Sessue Hayakawa as "Wang"

A night scene from "The Swamp," an R-C production

Bessie Love and Frankie Lee as "Mary" and "Buster"

Mary sickens in the terrible atmosphere of the "Swamp." Wang receives royal robes from China, and decks Mary in them, calling in the old priest from the joss house. Mary pulls through the serious crisis and gradually recovers.

Wang realizes that these dear friends are to drop out of his life forever. He gains money enough to get back Bimbo, the horse, and takes him to the country. After that—the girl who waits for him by the home of his ancestors. H. K. WHEAT.

"THE MYSTERIOUS RIDER"

Zane Grey Story in Interesting Hodkinson Release

CAST

Columbine.....Claire Adams
Hell Bent Wade.....Robert McKim
Wilson Moore.....Carl Gantvoort
Jack Bellounds.....James Mason
Bellounds.....Walt Whitman
Ed Smith.....Frederick Starr
Madge Smith.....Maude Wayne
"Smokey Joe" Lem Billings...Frank Hayes
Maria, the cook.....Aggie Herring

Story by Zane Grey. Adapted and directed by Benjamin B. Hampton and associates. Released by Hodkinson.

Zane Grey's latest screen adaptation from his novel of the same name is another of his forceful out-of-doors tales which throbs with life and reflects the invigorating atmosphere of the forests of the glorious West. The picture is crammed with action and incident.

A prodigal son, Jack Bellounds, returns to his father's home where he stirs up discontent among the ranchmen, and harrasses his father and others. "Hell Bent" Wade (whose wife was murdered years ago, and whose baby girl, Columbine, has been brought up by Bellounds as his own daughter) seeks revenge on the criminals. This mysterious rider feels it is his mission to exact vengeance upon the wretch who destroyed his home and ruined his life.

There is a counter-plot which involves cattle rustling and it turns out that the prodigal son, Jack, is responsible for it. Jack makes love to Columbine, who it happens has fallen in love with Wilson Moore, a young ranchman. Jack injures Moore in an unfair fight so seriously that Moore is left lame for life. He feels that his injury makes him unfit to marry Columbine. She is forced to promise to marry Jack but in the end she is released from the promise and convinces Moore that she has loved him all the time.

The direction of Benj. B. Hampton brings out the rugged touches with his usual skill and the whole picture radiates color and the atmosphere of rough-and-ready men.

Clare Adams is a charming Columbine and plays the part to the manner born. Robert McKim is splendid as Hell Bent Wade, the mysterious rider. His reserve is remarkable—and his outbursts of anger are well depicted. Carl Gantvoort is a manly hero. Walt Whitman is an interesting Bellounds. The entire production has been staged carefully, the technical end being well taken care of. This regards the photography particularly. It has been screened with all of the vivid force with which Grey puts across his novels. His followers will have few, if any, faults to find with the manner in which the story has been adapted for the screen, especially considering that it was adapted by Benjamin B. Hampton.

H. K. WHEAT.

Claire Adams as "Columbine" and Carl Gantvoort as "Wilson Moore" in a pretty scene from Benj. B. Hampton's picture made from the Zane Grey novel "The Mysterious Rider," released by W. W. Hodkinson

Hell Bent Wade in "The Mysterious Rider" leans tenderly over the grave of his wife, who was murdered many years before by the Indians—Robert McKim portrays the character with much feeling and a quiet forcefulness. Behind him stand Claire Adams and Carl Gantvoort looking quietly on at the pathetic scene

In the silhouette, Claire Adams has discovered that Robert McKim, who plays "The Mysterious Rider" in the Hodkinson release of that name, is really her father. She has grown up believing Bellounds to be her father. The sudden news causes her to shed a few furtive tears of joy on McKim's coat sleeves

"CLAY DOLLARS"

Selznick Releases Complicated Rural Comedy-Drama

Produced by Selznick Pictures; directed by Geo. Archainbaud; adapted from the story by Lewis Allen Browne; featuring Eugene Obrien.

CAST

Bruce Edwards .....Eugene O'Brien
June Gordon .....Ruth Dwyer
Sam Willetts .....Frank Currier
Ben Willetts .....Arthur Housman
Lafe Gordon .....Jim Tenbrooke
Mrs. Gordon .....Florida Kingsley
Buck Jones .....Tom Burke
Peter .....Jerry Devine
The Village "Cut-up".....Bruce Reynolds

Bruce Edwards gave up a good job (something mighty hard to find these hard-time days) to go back to the little country town to take possession of the old homestead his father had left him. But when he got there, like the little doggie who found the cupboard bare, he too found that his hopes and fortune had been blasted by Squire Willetts. The Squire had documentary proof that the homestead was his and some useless swampland belonged to Bruce.

Well, Bruce got another job (ain't it the grandest thing how easy they land jobs in the movies) as a clerk in the village store. And there he met her—the village belle. Of course they fell in love. Its the regular thing for the city chap to fall in love with the village belle; and she with him. Ah, but Bruce was no philanderer from the wicked city. He *loved* that girl. My God, how he loved that girl! (You know how Eugene O'Brien can love? Well, he did.)

And then came complications. They came in fairly well, building up the interest and suspense in a fairly good way. The feature is nothing that will make people talk. But it is a photoplay that will give the desired-hours forgetfulness of other important and portentious matters.

The plot is built around the way in which the star contrives to get back his property and revenge himself on the villain. Curses! But there is not even a suggestion of melodrama. It is good comedy-drama that will more than please.

RUTH ESMUS.

Eugene O'Brien is beset on all sides by a group of jeering men who seem to be trying to upset his self possession. So far they haven't apparently succeeded

Ruth Dwyer is the latest pretty girl that Selznick has chosen for Eugene O'Brien to make love to. We'll say they are mighty good pickers

In a more cheerful mood Eugene O'Brien listens to the arguments of his jovial companion in "Clay Dollars" (Selznick)

$4,000,000 PICTURE THEATRE OPENS IN CHICAGO

Balaban & Katz House Seats Over 5,000—Harry Marx to Manage the Theatre

THE Chicago, the new Balaban & Katz Theatre, at State and Lake Streets, opened on Wednesday, Oct. 26, at 6 P. M. Fully 45,000 people jammed the street and formed in line eight deep that extended around the block toward the Masonic Temple. Harry Marx, former assistant manager of the Tivoli Theatre, on 63rd and Cottage Grove Avenue, is the manager of the new house.

In seating capacity, interior decorations, lighting effects, music and other features the Chicago is conceded to be the most notable in size and appointments of any motion picture theatre in the world. Hope Hampton, Joseph Schenck, J. D. Williams, and many others from New York City attended the opening. The Associated First National delegates attended in a body.

The opening attraction was "The Sign on the Door" in which Norma Talmadge stars. "The Playhouse," a Buster Keaton comedy, was also used.

Entrance on State Street

The entrance to the theatre is on State Street, which admits to a beautiful lobby. Immense marble columns support the promenade and a circular marble staircase ascends five stories high from the main foyer.

The theatre is divided in three floors, main floor, mezzanine and balcony. There is a promenade in the grand lobby at the mezzanine floor level extending around all sides to a width of fifteen feet. This is richly furnished with capacious divans and easy chairs. The promenade is again repeated at the upper balcony floor. At right angles to the grand lobby on the orchestra floor and extending from Benton Place to Lake Street is the grand promenade. It is twenty feet wide and is directly in the rear of the orchestra floor seats. At the center of this promenade it extends to a height of thirty-seven feet.

The seating arrangement on the orchestra floor proper is laid out on the European horseshoe plan with the promenade extending around all sides terminating in the proscenium boxes at either side of the stage. Extending out from beautifully draped arches on each side of the auditorium are commodious loges or boxes.

The architecture and decorations follow the Louis XIV period. Architects C. W. and George L. Rapp designed the Chicago and the lines of the theatre were inspired, it is said, by the magnificent palace at Versailles. The theatre is decorated in the spirit of the French Renaissance. The furnishings were especially designed and furnished by Marshall Field & Company.

Costumes for Misses Beulah Clark and Gertrude Hennecke, who were selected through a beauty contest as the chief directorettes of the new Chicaggo Theatre, also the costumes representing the industries of Chicago in the big tableau and the cashiers' costumes were designed and made by Lester, in Chicago.

The Chicago is equipped with one of the largest stages in the country, the proscenium opening being 175 feet, 70 feet high and 35 feet deep. The orchestra pit is arranged in elliptical plan and will accommodate 75 musicians. A novel feature is the solo platform for the pianist or organist. It at first is on a level with the orchestra, but as the organist goes into a solo number the platform rises above the stage and the spotlight is played on him.

Nat. Finston Directs

Nathaniel Finston, who opened and leads the Tivoli orchestra, is leader of the fifty-piece organization of musicians at the new Balaban & Katz house. It is planned to give Sunday noon concerts, combining the orchestras of the Riviera, Tivoli, Central Park and Chicago Theatres, under Mr. Finston's leadership. Jesse Crawford, the "wizard organist" from California, is the special soloist for the new house. The theatre is equipped with a $75,000 Wurlitzer unit organ.

The opening program was a trifle long, for besides the eight-reel feature, and two-reel comedy, there was seven minutes from Faust with Marjorie Dodge, Cesare Nesi and Emanuel List in the principal rôles. An overture, "Capriccio Italierine," by Tchaikowsky; a prologue representing Chicago's pageant of progress, showing Chicago in the various stages of development; a weekly news reel, a scenic and solo numbers.

The prices at the new Chicago are 36 cents morning, 55 cents afternoon and evening, except Saturday, Sunday, and holidays, which will be 66 cents.

The Chicago is said to have cost $4,000,000 and was two years in the building.

Lytell Injures Arm

Bert Lytell declared this week at the Metro studios in Hollywood that he will refrain hereafter from indulgence in such hazardous sports as tennis and go in for nothing rougher than prize-fighting.

This decision came from the star after battling several savage rounds with William Elmer, a western pugilist, in the fight scenes of "The Right That Failed" without so much as a black eye, only to tear several ligaments in his arm the following day in a tennis match at a country club near Los Angeles.

Doris May's Second

Doris May's second starring vehicle for R-C Pictures will be "Eden and Return," a romantic comedy under the direction of Hunt Stromberg. In the cast will be Emmett King and Margaret Livingston.

Only photoplays of genuine merit are given full page illustrated reviews including scenes from the picture. They will be found on pages 674, 675, 676, 677 of this issue.

WM. CHRISTY CABANNE

a leading director with Robertson-Cole productions. His picture "The Barricade" was one of his best

Ballin Buys Two

Hugo Ballin has purchased the motion-picture rights to two stories: "In Old Madrid" and "Luxury Tax." The former, as the title indicates, is a story of old Spain, a stirring romance of love and adventure. "Luxury Tax" is a comedy-melodrama of modern American society life.

"Theodora" to be Presented on Tour by 25 Companies

Owing to the success of "Theodora," the Italian screen spectacle, which has been selling out at every performance at the Astor Theatre since it was produced there last week, Goldwyn announced last week the immediate booking of "Theodora" by 25 screen companies to be played in leading $2 theatres of the country. A special orchestra of 25 musicians will accompany each film, together with a chorus of 30 voices, so that the big screen spectacle may be given in other cities exactly as it is now being given at the Astor Theatre. The first of these companies to present "Theodora" will open in Boston in the near future, and the second one will open in Chicago. The routes of the other companies are now being laid out by the booking office of the Goldwyn Pictures Corporation. Meanwhile, the original film at the Astor will continue there indefinitely.

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Lytell Starts New One

Bayard Veiller began this week at the Metro studios in Hollywood production of Bert Lytell's newest picture, a screen version of "Tommy Carteret," by Justus Miles Forman. The title mentioned is tentative.

NATIONAL ASSOCIATION ORGANIZES COAST TO COAST TRAFFIC DEPARTMENT

Permanent Emergency Film Traffic Organization Completed as Result of Railroad Strike Scare

A PERMANENT emergency film traffic organization, covering the entire United States, with standing committees in each exchange territory, ready to function at a moment's notice in the event of any future interruption to railroad shipping facilities, has been established by the National Association of the Motion Picture Industry.

This traffic organization is an outgrowth of the recent railway strike scare. It was hurriedly called into being by the National Association's Transportation Committee, P. H. Stilson, Chairman, at the request of President William A. Brady, and was thoroughly prepared to meet the threatened crisis long before the railroad brotherhoods decided to call off the walkout which had been scheduled for October 30.

When all the danger of an immediate railway strike was removed last week, Chairman Stilson conferred with members of the Transportation Committee and with President Brady and Executive Secretary Frederick H. Elliott, as to the advisability of continuing the nation-wide traffic organization as a permanent body. It was decided that such an emergency staff in each key center, coordinating with the National Association traffic headquarters in the event of any future interruption of the customary film transportation facilities, would be of great benefit to the industry. All traffic managers and exchange men's organizations have accordingly been notified to keep their traffic organizations intact for future emergency.

In a special bulletin embodying the personnel of the traffic organization in each exchange center and conveying instructions for shipping film accessories via emergency conveyance in the event of any future interruption to railway service, the Transportation Committee expresses its gratification at the hearty cooperation given to the National Association by exchange managers' organizations throughout the country. Copies of this bulletin have been forwarded to all traffic managers and to the shipping departments of all National Association Company members.

. . .

Myers To Do "Kisses"

Harry Myers, the comedian who suddenly has leaped to prominence through his enactment of the Yankee in "A Connecticut Yankee in King Arthur's Court," has been engaged to play in a second Metro picture, "Kisses."

Maxwell Karger, who is to direct "Kisses" for Metro, with Alice Lake as the star, has cast Mr. Myers in the character of an adventurous traveling salesman. "Kisses," written by May Tully, was adapted to the screen by June Mathis.

. . .

Charles Bryant to Direct

Charles Bryant will direct Madame Nazimova in her forthcoming double bill of Oscar Wilde's "Salome" and Ibsen's "A Doll's House," the first of the Nazimova "repertoire films" for United Artists.

Is That So!

WILLIAM RUSSELL, whose latest finished picture, "Desert Blossoms," is announced as a mid-November release, is at work at the Fox West Coast studios on a picturization of "The Roof Tree," a novel of Southern life with a feud theme, by *Charles Neville Buck*. *Sylvia Breamer* is the leading woman. *Jack Dillon* is directing.

Edna Murphy and *Johnnie Walker* are at work at the Hollywood Fox studios in a picture from a story by *Julian Josephson*. The working title is "Extra, Extra." *W. K. Howard* is directing.

William Scott is leading man with *Barbara Bedford*, the new Fox star, in her second starring picture, "The Girl Who Dared," now being made under the direction of *Howard M. Mitchell* at the Fox western studios.

Ruth Roland has completed her next serial which will be released by Pathé under the name of "White Eagle."

"Snub" Pollard's latest comedy, called "Hokus-Pokus," a satire on the stage magician, will be released on November 13th.

S. L. Rothafel

of the Capital Theatre has been appointed chairman of the motion-picture group of the "Budget Guard," organized by the National Budget Committee to support the movement for national economy and lower taxes, inaugurated by General Dawes.

Elizabeth Ayres, who for several months has been singing the soprano rôle in the *Capital Mixed Quartette* has been elevated to the rank of soloist at the Capital Theatre this week. She sings the "Goldfish Song," one of the hits from "The Geisha," an operetta which was popular with theatre-goers some twenty-odd years ago.

Shannon Day has been signed by *Louis B. Mayer* as one of the principals in "The Woman He Married," an *Anita Stewart* starring vehicle which *Fred Niblo* is directing for First National release.

Rudolph Valentino, of the "Four Horsemen" fame, is supporting *Dorothy Dalton* in "Moran of the Lady Letty."

Penrhyn Stanlaws was given a surprise dinner party by his technical staff at the completion of "The Little Minister," featuring Betty Compson.

Harold Lloyd

took a party of intimate friends aboard the U. S. S. Frederick, where a special showing of his recently completed comedy, "A Sailor-Made Man," was given.

"Snub" Pollard is making plans to revisit his native land, Australia, a year from now.

Betty Compson, after finishing "The Little Minister," will start work under the direction of William D. Taylor. Her first three productions as a Paramount star were directed by *Penrhyn Stanlaws*.

Fritzi Brunette will appear as leading woman in the cast chosen for "The Devil Driver," Jack Holt's second Paramount star picture.

Ruth Roland has returned from Huntington Lake, where she completed the opening episodes of a new serial.

Pola Negri

will be seen in two Paramount releases, "The Last Payment" and "The Red Peacock." It will be the first feature in which the sensational European actress will be seen in a purely dramatic rôle.

Faire Binney, after capturing honors on the screen, will return to the speaking stage, where she will be seen with *H. B. Warner* in *Cosmo Hamilton's* new play, "Danger."

Viola Dana shows what a pretty little cook she can be in a scene from 'Cinderella's Twin,' a Metro picture. The pan looks heavy and Viola acts a trifle distressed.

From the kitchen it is only a step to the spacious dining-room. The scene is from the William Christy Cabanne picture "What's a Wife Worth?" —an R. C. production

Breezy Eason Killed

Breezy Eason, aged 8, and star in several Universal pictures, was killed last week when an automobile struck him in front of his home in Hollywood. Breezy, whose father is a director in Universal and whose mother is a Universal player, was a prime favorite with this company. Harry Carey was devoted to the child and looked upon him as one of the most promising children on the screen. When the accident happened Mr. Carey, who was forty miles away on location, hurried to Hollywood and reached the Easton home before the little boy died. The entire studio at Universal city was shut down on the day of the funeral.

Theatre Mgr. Writes Film

S. Barrett McCormick, general managing director of the Allen Theatre, Cleveland, has written a photoplay which is now being made in Cleveland at the Bradley Studios, under the direction of Samuel R. Bradley. Bradley directed the making of "Women Men Love" starring Martha Mansfield, and "Dangerous Toys" starring William Desmond, Frank Lossee and Margerite Clayton. The working title of the McCormick play is "Easy Money." Barbara Castleton will play the lead, assisted by Denton Vane, Edward Earle and Madaline Claire. "Easy Money" is in six reels. It presents modern high society in a new light.

Special Program for Armistice Week

Armistice Week will be celebrated at the Rivoli and Rialto next week, beginning Sunday, November 6th, with special memorial numbers prepared by Hugo Riesenfeld for both theaters. During the same week Mr. Riesenfeld will present at both houses "The Sheik," the George Melford production for Paramount from the record-breaking novel by Edith M. Hull. Agnes Ayres and Rudolph Valentino are the featured players in the production and others in the cast are Adolph Menjou, Walter Long, Lucien Littlefield, George Wagner, Ruth Miller and F. A. Butler. Monte M. Katterjohn wrote the scenario for the production.

New Production Company Formed

With Clifford S. Elfelt as president and general manager, a new film company to be known as Metropolitan Productions, Inc., has been formed to produce special features of five and six reel lengths. The plans of the concern include the making of a series of eight adaptations of famous books. A well known screen beauty whose name is withheld for the present has already been signed to star in these productions. Four pictures to be made from original stories are also a part of the schedule. These will have all-star casts. All twelve of these pictures will carry the brand name of Metropolitan Productions.

The companies will work at the Louis B. Mayer studios on Mission Road where preparations are well under way for the filming of the first offering. Negotiations now being carried on by Mr. Elfelt with several prominent directors will probably result in an early announcement of the man to fill this important post. The actual work of production will be commenced on or about November 1.

Mitchell Succeeds Strauss

Claude Mitchell, recently a member of Famous Players' executive staff in England, has been appointed production manager for the Bayard Veiller unit at Metro's Hollywood studios. Mr. Mitchell succeeds Joseph Strauss who, after a continuous service of more than three years in that capacity with Metro, died suddenly a few days ago of an attack of acute indigestion.

Under the unit plan of production now in operation at Metro, each director has a complete producing organization at his disposal. The production manager, working directly under the director, has charge of all details of the picture-making except the actual filming of the story.

With the appointment of Mr. Mitchell to the Bayard Veiller unit, the list of production managers for the next round of Metro pictures is completed. Starrett Ford is with Rex Ingram; David H. Thompson with Harry Beaumont; Clifford P. Butler with Maxwell Karger and Charles Hunt with George D. Baker.

Los Angeles Has New Theatre

Los Angeles added a new picture palace to its list this week when Jackie Coogan pressed a button releasing the screen curtain at the new Wilshire Theatre, at Third and Western Avenues. The Wilshire is called the most beautiful neighborhood house of the West Coast Theatres, Inc., with a seating capacity of 1,000, and half the orchestra provided with leather divans. Manager Glenn Harper selected Charles Ray's "A Midnight Bell" as the opening feature.

First of Series Completed

"Finding Himself," a two-reel comedy drama of Western life featuring Alma Bennett and J. B. Warner, has just been completed under the direction of Carl P. Winther and C. F. Reynolds. This is the first of a series of eighteen two-reel specials which are to be filmed.

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ERIE: PARK—Beige Duo; Mr. & Mrs. Mel Burns; Harper & Blanks; Billy McDermott; Robinson's Elephants; Al Sexton & Girls.

NEWARK—Hetty King.

PHILADELPHIA: CHESTNUT—James Barton; Broken Mirror; Clark & Verdi; Dolly Connolly; Lean & Mayfield; Bert Melrose; Rigoletto Bros.; Jack Strouse; Tafian & Newell; Whipple Huston Co.

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WASHINGTON: SHUBERT BELASCO—Fred Allen; Joe Fanton & Co.; Lew Fields & Co.; McConnell & Simpson; Mossman & Vance; A. Robins; 7 Desert Devils; Yvette.

Loew's

NEW YORK: STATE—Grazer & Lawlor; Johnson Bros. & Johnson; The Celebrities; The Norvellos; Irene Trevette; Murray Volke. (L. H.) American Comedy 4; Wm. Dick; 4 Danubes; Hodge & Lowell; Louis Stone & Co. The Celebrities.

AMERICAN—Carlos Circus; DeVine & Williams; Martha Hamilton & Co.; Henri Sis; Chas. Ledegar; Murray & Garrish; Mme. Rialta & Co.; The Peretton; Tower & Darrell. (L. H.) Frank Cornell & Co.; 4 Ushers; Lowry & Lacey; Lynch & Zella; Swain's Cats & Rats; Irene Trevette.

AVENUE B—Bald & Townsend Revue; Brady & Mahoney. (L. H.) Brennan & Murley; Bernice La Bar & Beaux; Jimmy Lyons; Martin & Courtney; Victoria & Dupree.

BOULEVARD — American Comedy 4; Geo. & Lily Garden; Henderson & Halliday; Philbrick & Devoe; Poor Old Jim. (L. H.) Burns & Klein; Ethel Gilmore & Co.; L. Wolfe Gilbert & Co.; Melville & Stetson; The Norvellos.

DELANCEY ST.—Brower Trio; Frank Cornell & Co.; Arthur Deagon; Hodge & Lowell; Lynch & Zella. (L. H.) Danny; Harvey DeVora Trio; Henri Sis; Sinclair Twins & Co.; The Perettos; Murray Volka.

GREELEY SQ.—Asaki & Taki; Josie Flynn & Co.; Mardo & Rome; Tom Mahoney; Swain's Cats & Rats. (L. H.) DeVine & Williams; Harry Gilbert; Grazer & Lawlor; Sam Liebert & Co.; The Newmans.

LINCOLN SQ.—Thos. Potter Dunne; 4 Danubes; 4 Ushers; Lou & Grace Harvey; Let's Go." (L. H.) Maley & O'Brien; Mazon & Morris; Nelson & Barry Boys; The Chattel.

NATIONAL—Wm. Dick; Sam Liebert & Co.; Melville & Stetson; Louis Stone & Co.; Wheeler Trio. (L. H.) Eugene Emmett; Geo. Lily Garden; Chick & Tiny Harvey; Henshaw & Avery; Weiss Trio.

ORPHEUM—Eugene Emmett; Chick & Tiny Harvey; Oddities of 1921; The Larconians; The McNaughtons. (L. H.) Tom Mahoney; Jack Martin & Co.; Murray & Garrish; Wheeler Trio.

VICTORIA—Cowboy Williams & Daisy; L. Wolfe Gilbert & Co.; Martin & Courtney; St. Clair Twins & Co. (L. H.) Thos. Potter Dunne; Lou & Grace Harvey; Eddie Heron & Co.; Pot Purri Dancers.

BROOKLYN: FULTON — Burns & Klein; Danny; Harry Gilbert; Jean & Valjean. (L. H.) Boyd & King; Carlos Circus; Arthur Deagon; Philbrick & De Voe; Vincent & Sully.

METROPOLITAN—Hart, Wagner & Ellis; Eddie Heron & Co.; Pot Purri Dancers; Ubert Carleton; Weiss Trio. (L. H.) Brower Trio; Martha Hamilton & Co.; Johnson Bros. & Johnson; Oddities of 1921; Tower & Darrell.

PALACE—Brennan & Murley; Colini's Dancers; Gordon Duo; Prevost & Goelet; Small & Sheppard. (L. H.) Brady & Mahoney; Josie Flynn's Minstrels; Howard Martelle & Co.; The Arosmiths; The McNaughtons.

WARWICK—Jackson Taylor & Co.; Jimmy Lyons; Pierce & Dunn; "Swan"; The Newmans. (L. H.) Pearl Abbott & Co.; Gordon Duo; Lichter & Lowe; Prevost & Goelet; Small & Sheppard.

ATLANTA — Bernice Barlowe; Dance Creations; Fox & Evans; Fox & Kelly; Preston & Isabelle. (L. H.) Foley & O'Neill; 5 Pioneers of Minstrelsy; Playmates; Marva Rehn; Monahan & Co.

BALTIMORE—Hashi & Osai; Al Lester & Co.; Pesci Duo; One, Two, Three; Race & Edge.

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BOSTON—Pearl Abbott & Co.; Hurley & Hurley; Fred LaReine & Co.; Mahoney & Cecil; Monte & Lyons; Walter West. (L. H.) Ubert Carleton; James Grady & Co.; The Larconians; Miner & Evans; Tallman Revue.

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HARTFORD: CAPITOL—Mme. Besson & Co.; Arthur Lyons & Co.; McCoy & Walton. (L. H.) Frank Mullane; Rhodes Royal Elephants.

PALACE—Chic Supreme; Platt & Dersey Sisters; Young & Hamilton. (L. H.) Bungalow Love; Foxworth & Francis; Potter & Hartwell.

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PALACE—The Bradnes; Bungalow Love; Peggy Cahart; Visser & Co.; Wilkins & Wilkins. (L. H.) Carroll Cameron & Baker; Clifford & Botwell; Jack Norton & Co.; Polly & Oz.

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—WATERBURY—Betty's Back; Loney Haskell; Potter & Hartwell; Billy & Irene Tolack. (L. H.) Chic Supreme; Carlton & Tate; Wm. Edmonds & Co.; Elvia Lloyd; McCoy & Walton.

WORCESTER; PLAZA—Paul Burns & Co.; Herbert & Dare; Elvia Lloyd; Moore & Fields; Overseas Revue. (L. H.) Gertrude George; Mack & Hamilton; Platt & Dorsey Sisters.

POLI—Bellis Duo; Local; Jack Norton & Co.; Laurie Ordway; Rhoda Royals Elephants; Reed & Tucker. (L. H.) Mme. Besson & Co.; Binns & Grill; Feaches; Wm. & Mary Rogers; Young & Hamilton.

Orpheum

CHICAGO: MAJESTIC—Courtney Sisters & Band; Elinore & Williams; Eddie Foy; Raymond & Suram; The Rectors; Spencer & Williams; Seed & Austin; Josephine Victor & Co.; Wilfred DuBois.

PALACE—Jack Benny; Cavana Duo; De Haven & Nice; Gus Edwards Revue; Gordon & Rica; Norton & Nicholson; Rome & Gaut; Sandy.

STATE LAKE—Booth & Mina; Daniels & Walters; Sam Mann; Jack Osterman; Tom Patricola.

DENVER—Neal Avel; Bennett Sisters; Bushman & Bayne; Carleton & Balley; Juggling Nelsons; McKay & Ardine; Quixey Four.

DES MOINES—Butler & Parker; Clark & Bergman; Claremont Bros.; Frank Farron; Gibson & Cornell; Morris & Campbell; Worden Bros.

DULUTH—Jos. E. Bernard; Jean Barrios; Joe Howards & Co.; Moss & Frye; Tim & Kitty O'Mears; Al & Fannie Stedman.

EDMON & CALG SPLIT—Ben Beyer; Brown & O'Donnell; Mattyles Lippard; Marshall Montgomery; Santos & Hayes Revue; Stone & Hayes.

KANSAS CITY—Bekefi Dancers; Mary Boland; Wm. H. Crane & Co.; Darling Sisters; Nat Nazarro BB; Cliff Nazzaro & Co.; Lillian Shaw; Frank Wilson; Yorke & King.

KANSAS CITY: MAIN ST.—Shelton Brooks; Geo. Dakeral & Co.; Kavanaugh & Everet; Marlettes Manikens.

LINCOLN—L. & F. Durybell; Wm. Halligan & Co.; Toney Grey; Gautiers Bricklayers; Sammy Lee & Lady Friend; Millard & Marlin; The Sharrocks.

LOS ANGELES—Carlyle Blackwell; Marjorie Barracks; Harry Conley; The Canninos; The Gellis; Mel Klee; G. & M. LeFevere; Bob La Salle & Co.

MEMPHIS—Mabel Burke; Joe Browning; Finlay & Hill; Marion Harris; Pedestrianism; Sultan; Williams & Wolfus.

MILWAUKEE: MAJESTIC—Davis & Darnell; 4 Marx Bros.; Mehlinger & Meyer; Rolls & Royce; Rosso & Co.; Lady Sen Mei; Toto.

PALACE—Carpon & Willard; Conor Twins; Dancing Dorans; Dress Rehearsal; Low Fesley & Stella; Norris Novelty; Zelayo.

MINNEAPOLIS: HENNEPLIN—Jos. E. Bernard; Coley & Jaxon; Inglis; Ed Janis Revue; Keno, Keyes & Melrose; Lyons & Yosko; Fred Lindsay.

ORPHEUM—Jean Barrios; Dresser & Gardner; Flanigan & Morrison; Jordan Girls; John Josefson's; Scanlon Deno Sisters & Scanlon; David Saperstein.

NEW ORLEANS—Dillon & Parker; Lydell & Macy; Pielert & Scofield; Van Hoven; Tom Wise.

OAKLAND—Adams & Griffith; Dance Fantasies; East & West; Indoor Sports; Moran & Mack; Pearl Regay & Band; Schettles Manikins.

OMAHA—Barbette; Claude Golden & Co.; Henry & Moore; Wilbur Mack & Co.; Sarah Padden & Co.; Watts & Hawley.

PORTLAND—Billy Arlington & Co.; Avey & O'Neill; Wm. Emba; Kara; Lee Children; Ed. Morton; Ollie Young & April.

SACRAMENTO & FRESNO SPLIT—Dooley & Storey; Margaret Ford; Gautiers Toy Shop; Helen Keller; Jack Rose; Swift & Kelly; Van Cellos.

ST. LOUIS ORPHEUM—Cameron Sisters; Gertrude Hoffman; Wm. Gaxton & Co.; Garcinetti Bros.; McGrath & Deeds; Rodero Marconi; Bill Robinson.

RIALTO—Sidney Grant; Kurt & Edith Kuehn; Clara Norton; Blanche Sherwood & Co.; Wanzer & Palmer.

ST. PAUL—Frank & Milt Britton; Ford & Cunningham; Lucas & Inez; Ona Munson & Co.; Harry Polman & Co.; Rockwell & Fox; Margaret Taylor.

SALT LAKE CITY—Adler & Ross; Bowers, Walters & Crooker; Wallace Galvin; Hughes Musical Duo; Little Johns; Aileen Stanley; Wood & Wyde.

SAN FRANCISCO—Anderson & Graves; Anderson & Yvel; Clifford & Johnson; Follis Girls; Bob Hall; Michon Bros.; Corine Tilton & Co.; Whiting & Burt.

SEATTLE—Joe Bennett; Maurice Diamond; Vera Gordon & Co.; Bobbie Gordone; Chas. Harrison & Co.; The Rios; Toney & Norman.

SIOUX CITY—Adonios & Dog; Demarest & Collett; Madame Elfie; Flanders & Butler; J. J. Harrison; Kellam & O'Dare; Pallenbergs Bears; Riggs & Witchie; Taylor & Rogers; Yip Yip Yaphankers.

VANCOUVER—Kittie Doner & Co.; Mary Haynes & Co.; Kramer & Boyle; Jack Joyce; Silvia Loyal & Co.; Marshall Montgomery; Servis LeRoy; Ritter & Knapp.

WINNEPEG—Dugan & Raymond; Ed E. Ford; Galetti Monkeys; L. Rosmond Johnson; Lose & Sterling; Moody & Duncan; Muller & Stanley.

Pantages

BUTTE, ANACONDA & MISSOULA—Arizona Joe; Daley & Berlew; Jack Lait's "Help" Max & Wilson; Terminal Four.

CINCINNATI—Baggett & Sheldon; Murnock & Kennedy; Mason & Bailey; Pantheon Singers; Springtime Frivolities.

COLORADO SPRINGS & PUEBLO SPLIT—Jack & Marie Grey; Hanky Panky; Lew Hoffman; Gloria Joy & Co.; Davis McCoy & Co.

CLEVELAND: MILES—Holliday & Willette; Noodles Fagin; Billy Sweedhall & Co.; Sawing Thru a Woman; Toyotti & Bennett.

DENVER—Burns & Loraine; Jean Gibson; Stan & Mae Laurel; Jen Rubini; White, Black & Useless; Wire & Walker.

DETROIT: MILES—Joe Burke & Co.; Walter Hastings; Virginia Lee.

ORPHEUM—Cameron & Meeker; Chad & Monte Huber; Leo Greenwood & Co. (L. H.) Clay Crouch; Gallerini Sisters.

REGENT—Clay Crouch; Four Jacks & Queen; Gallerini Sisters. (L. H.) Cameron & Meeker; Leo Greenwood & Co.; Chad & Monte Huber.

FRISCO—Coleman & Ray; Little Caruso; Kane Morey & Moore; Jerome North; O'Hara & Neeley; Rekoma; Walton & Brandt.

HAMILTON, ONT.—Amoros & Obey; Herbert Denton Co.; Kennedy & Kennedy; Nada Norraine Peares Gypsies.

GREAT FALLS & HELENA SPLIT—Conchas Jr.; Jack Dempsey; Le Gonna & Jazzband; Bee Palmer; Chuck Reisner; Roland & Ray.

KANSAS CITY—Shelton Brooks; Carl Emmy's Pets; Gus Elmore & Co.; Italian Bandit; Santucci; Scamp & Scamp.

LONG BEACH—Gilbert & Saul; Little Cafe; Little Pipifax; Stateroom 19; Lew Wilson.

LOS ANGELES—Carleton & Belmont; Petite Revue; Powell Troupe; Mary Riley; Paul Sydell; Walters & Walters.

MEMPHIS—Arthur & Peggy; Judson Cole; Jarvis Revue; Melody Maids.

MINNEAPOLIS—Violet Carleson; Johnson, Fox & Gibson; Glasgow Maids; Ishakowa Bros.; Klass, Manning & Klass; Royal & Early.

OAKLAND—Ethel Clifton & Co.; Chody Dot & Midge; Georgalis Trio; Lester & Moore; Al Shayne; Three Kanazawa Bros.

OGDEN—Ara Sisters; Clemenso Belling; King Saul; Pantages Opera Co.; Rose Wyse; Joe Whitehead.

PORTLAND—Chas. Ahhoff; Harry Bussey; John R. Gordon & Co.; Harmony Four; Margaret & Alveres; Stafford & De Ross; 20 Pink Toes.

SEATTLE—Doral Blair & Co.; Chung Hwa Four; House David Band; Neil McKinley; Madam Paula.

SALT LAKE—Three Kuhns; Chas. Murray; Rising Generation; Rose & Moon; Harry Tsuda.

ST. LOUIS—Canary Opera; Chuck Hass; Dixie Four; Dorothy Morris & Co.; Pantzer Sylva.

SAN DIEGO—Amoros & Jeanette; Sonia De Calve; Edge of World; Garry Owen; Tale of Three Cities.

SCRANTON—Criganne Troupe; Lovetts Concentration; Morris & Shaw; Paul Petching; Weston & Elaine. (L. H.) Burns & Wilson; Four Bellhops; Larry Riley.

SPOKANE—Bernard & Perris; Lee Morse; Paisley Noon & Co.; Sheftils Revue; Three Alexa.

TACOMA—Dixie Land; Chas. Gerard & Co.; Jones & Sylvester; Genevieve May; Carl Rosini.

TORONTO—Edythe & Eddie Adair; Frank Bush; Gardners Maniacs; Melody Maids; Stein & Smith.

VANCOUVER—Harry Antrim; Cuba Quartette; Bardwell Mayo & Renstrom; Laretto; Yes My Dear.

WHEELING—Bond Berry & Co.; Frank Mansfield; Montague Love; Oklahoma Four; The Spider's Web.

WILKES BARRE—Burns & Wilson; Four Bellhops; Larry Riley & Co. (L. H.) Criganne Troupe; Lovetts Concentration; Morris & Shaw; Paul Petching; Weston & Elaine.

WINNIPEG—Violet Carlson; Foster & Ray; La Toys' Models; Melodies & Steps; The Night Boat; Six Tip Tops.

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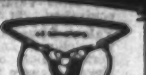

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